

MUSIC EDUCATORS JOURNAL

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago, Ill.

Divisions

(Comprising the Music Educators National Conference)

California-Western Music Educators Conference
Eastern Music Educators Conference
North Central Music Educators Conference
Northwest Music Educators Conference
Southern Music Educators Conference
Southwestern Music Educators Conference

Auxiliary Organizations

National School Band Association
National School Orchestra Association
National School Vocal Association
Music Education Exhibitors Association

Affiliated Organizations

(State Units)

Arizona School Music Educators Association
California—Bay, Central, Central Coast, North Coast,
Northern & Southern Districts
Colorado Music Educators Association
Connecticut Music Educators Association
Delaware Dept. of Music, State Education Assn.
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Louisiana Music Education Association
Maryland Music Educators Association
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B \flat Bass Clarinet
Oboe
Bassoon
B \flat Soprano Saxophone
E \flat Alto Saxophone
2nd E \flat Alto Saxophone
B \flat Tenor Saxophone
E \flat Baritone Saxophone
B \flat Bass Saxophone (B \flat
Bass or 3rd Trombone,
Treble Clef)
Solo B \flat Cornet or
Trumpet (Conductor)
1st B \flat Cornet or Trumpet
2nd B \flat Cornet
3rd B \flat Cornet
1st E \flat Horn or Alto
2nd E \flat Horn or Alto
3rd and 4th E \flat Horns or
Altos
1st Trombone
2nd Trombone
1st and 2nd Trombones or
Tenors (Treble Clef)
3rd Trombone
Baritone
Baritone (Treble Clef)
Basses
Drums
Piano-Conductor

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FOREST RANGER (Woodman, Spare That Tree).....	James M. Fulton
MUSTANG ROUNDUP (Whoopie-Ti-yi-yo, Old Paint, Home on the Range).....	Howard S. Monger
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In the Armed Forces

IN LINE WITH the policy established in the February-March 1942 issue, the Journal will continue to publish the names of M.E.N.C. members serving in the armed forces. It is impossible to keep up to date on this, and information is often incomplete, but the important thing is that these men receive the recognition due them from their organization and fellow music educators for their contribution to the war effort, which is really total and all-out. The Journal solicits further information about any of the people on whom our data are incomplete or inaccurate, and welcomes correspondence from all Conference members in the armed services (see page 50). The names and locations of ten music advisors (captains appointed to the Army Specialist Corps) were given on the "headquarters" page of the September-October issue; that list will be continued in the next issue. The following list constitutes the first installment of the general list in the

Winning Bands AND Orchestras



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Composer	Composition	Grade	Stand.	Concert	Symph.	Parts @			
CLASS A									
GODARD	Scènes Poétiques	V	\$3.50	\$5.00	\$6.50	\$.30			
GOUNOD	La Reine de Saba.....	V	3.50	5.00	6.50	.30			
HOSMER	Southern Rhapsody	VI	3.50	5.00	6.50	.30			
NEPOMUCENO	First Movement—Symphony in G (Score \$2.50)....	V	3.50	5.00	*8.50	.30			
TSCHAIKOWSKY	Allegro con Grazia and Adagio Lamentoso.....	V	4.00	6.00	8.00	.30			
"	Finale from 4th Symphony.....	VI	3.50	5.00	6.50	.30			
WAGNER	Lohengrin—Introduction to Act 3 (Score \$2.00)....	V	2.50	3.50	*6.25	.20			
CLASS B									
BIZET	L'Arlésienne Suite II—1st and 2nd Movements.....	IV $\frac{1}{2}$	3.50	5.00	6.50	.30			
MEYERBEER	Dedication and Benediction.....	IV	3.50	5.00	6.50	.30			
SAINT-SAENS	Marche Militaire Française.....	V	3.50	5.00	6.50	.30			
CLASS C									
HICKS-BACHMAN	Tournament	III	2.00	—	3.75	.20			
MENDELSSOHN	Pilgrim's March.....	III	2.00	—	3.50	.20			
CLASS D AND E									
BRAHMS	Hungarian Dances Nos. 7 and 8.....	III	1.00	—	—	.10			
LILLYA-ISAAC	Concert Overture in G Minor.....	III	2.00	—	3.50	.20			
SCHMIDT	Amphion Overture.....	II	2.00	—	3.75	.20			
SORDILLO	Spirit of Youth.....	II	1.50	—	—	.15			
TAYLOR-ROBERTS	Oracle	II	1.50	—	—	.15			
* Including Full Score									
ORCHESTRA									
Composer	Composition	Grade	S.O.	F.O.	Set A	Set B	Set C	Score Piano	Parts@
CLASS A									
BRAHMS	Symphony No. 1 in C Minor. Complete (2nd Movement only on 1943 list)	VI	—	—	*\$12.00	\$16.50	\$20.00	\$4.00	\$1.00 \$.50
TUCCI	Danza Chilena Y Estilo.....	IV	\$1.35	\$1.85	2.50	4.10	5.25	—	.35 .20
CLASS B									
GOLDMARK	Call of the Plains.....	IV	—	—	*7.50	10.25	12.00	3.00	— .50
HADLEY	Enchanted Castle Overture.....	IV	1.65	2.40	*5.00	6.75	8.00	2.50	.40 .25
LUIGINI	Ballet Egyptien.....	IV	2.00	3.00	3.75	6.50	8.25	—	.50 .30
OFFENBACH	Orpheus in der Unterwelt.....	IV	—	—	5.00	7.00	8.50	2.25	— .25
CLASS C									
BIZET-SEREDY	Carmen Selection.....	III	1.35	1.85	3.25	4.30	5.30	—	.35 .20
GLIERE-SEREDY	Russian Sailors' Dance.....	IV	1.35	1.85	*4.25	6.25	7.35	2.00	.35 .20
GLUCK-MOTTL	Petite Suite de Ballet.....	III	.85	1.25	2.30	3.00	3.60	—	.25 .15
GOULD	Hillbilly	III	1.35	1.85	2.50	4.00	5.00	—	.35 .20
†MOZART	Così Fan Tutti.....	III	1.35	1.85	3.25	4.30	5.30	—	.35 .20
CLASS D AND E									
BRAHMS	Hungarian Dances Nos. 3 and 6.....	II	.75	1.15	1.85	2.55	3.15	—	.20 .10
CLARKE	At the Spinet.....	II	.50	.75	*2.15	2.65	3.15	1.50	.20 .10
GLUCK	Air de Ballet from Alceste.....	II	.85	1.25	*3.10	4.10	4.85	1.50	.25 .15
KAROLY	Attila Overture.....	II	.75	1.15	*2.75	3.65	4.15	1.50	.20 .10
VERDI-SEREDY	La Traviata Selection.....	II	1.35	1.85	3.25	4.30	5.30	—	.35 .20
1943 PROGRAM RECOMMENDATIONS									
WIRGES	Mississippi Lament.....	V	—	2.00	2.00	3.50	4.75	—	.50 .30
* Includes Full Score in Set Prices A, B and C. † Can Use Baron Score—\$.30.									

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Instrumentation

1st Violin (A)	1st & 2nd Trombones bass clef (Band)
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Cello	2nd B \flat Tenor Saxophone
Bass	3rd E \flat Alto Saxophone
Flutes in C (C Piccolo)	E \flat Baritone Saxophone
Piccolo in D \flat	Bass Saxophone (B \flat Bass treble clef)
1st B \flat Clarinet	Bassoons
2nd B \flat Clarinet	Oboes
3rd B \flat Clarinet	1st & 2nd E \flat Altos or Horns
Solo B \flat Clarinet (Band)	3rd & 4th E \flat Altos or Horns
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current publishing season; there are many other names to come in succeeding issues.

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Music Educators Journal

Vol. XXIX

NOVEMBER-DECEMBER 1942

No. 2

Published by the Music Educators National Conference, 64 East Jackson Boulevard, Chicago, Illinois, U. S. A.

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Frederick A. Stock

ON November 11, 1872, a son, Frederick A., was born to Frederick Carl and Maria Stock in Jülich, Germany. On October 20, 1942, "Papa" Stock—more academically known as Dr. Frederick A. Stock, conductor of the Chicago Symphony Orchestra, died in the city where for forty-seven years he had been a part of its major musical organization, for thirty-seven years its beacon. Between those dates was crammed a vigorous lifetime of achievement and contribution.

Never a showman, never a self-salesman, unless it was by the very simplicity of his genuine good will, by the infectiousness of his bubbling sense of humor, "Papa" Stock plodded along, building up one of the world's great orchestras without benefit of histrionics, monthly record releases, or major broadcasts. While it is to be regretted that more recordings were not made, that only some of the "pop" concerts were broadcast, one is forced to admire a man who seemed to devote his whole life to making music for what there was in the music before he got hold of it, a man who always remembered that perhaps the composer had something to say as well as the conductor.

A boy prodigy who began playing the violin at the age of four, Stock avoided being a flash-in-the-pan—as he was always to do, by plodding. After early years of study with his army-bandmaster father, Stock entered the Cologne Conservatory at fourteen. A job as violinist in the Cologne Municipal Orchestra followed his graduation in 1887. He kept the same job until his emigration to the United States eight years later, whereupon Theodore Thomas offered him the second viola desk in his enterprising Midwestern symphony—there were enough violinists. In 1904 Thomas made Stock assistant conductor, an action which, if not the result of premonition, proved to be a stroke at once of wisdom and fortune, for Thomas died not many months later. Stock was allowed to finish out the 1904-05 season, while the directors looked around for a suitable conductor. So quickly did he win respect and acclaim, however, that the end of the season found Stock appointed full conductor.

Aside from occasional concerts directed by guest con-

ductors or the current assistant conductor, Stock led the Chicago Symphony uninterruptedly, with one exception, until his sudden death from heart failure. That one exception was during World War I, when superpatriots discovered that he was an "enemy alien," and, to the everlasting shame of Chicago, his resignation was accepted. But he was back at his stand after the war, to round out a life of building Midwestern culture, not only through his superb readings of Brahms and Bach, nor through his own compositions and Bach transcriptions, but through his broad-visioned programming of new works (Chicago heard *Le Sacré du printemps* ten years before New York) and his innovation of children's concerts. First major conductor in this country to play concerts especially for children, Stock set an example that was taken up by others. Always he was the friend of music in the schools; always he made friends with children in the schools.

No more poignant tribute can be paid him than that written by an eighth-grade girl in the Chicago Public Schools; through Bernice Miller speak thousands of Chicagoans who first tasted great music at the genial children's concerts of "Papa" Stock.

Dr. Stock was not young, yet he was not old. The outside of him may have looked old but the inside of Dr. Stock was young and strong. By that I mean he looked old, he had grey hair and his back was bent a little but deep in his heart he was just a young boy who loved to play, and to make fun and beautiful music for others.

In the year 1941, I attended my first concert at Orchestra Hall and for the first time I saw Dr. Stock and loved him and his music very much. After that first concert I attended, I wanted to attend all the rest of the concerts for that season, which I did. And last spring I heard Dr. Stock say, "Good-by, good-by, children, I'll see you next fall." Although he will not be there to conduct the orchestra, I will always see him there and hear the jolly things he always said and some day I will meet him in the fall and hear him say, "Hello, children!"

It was entirely fitting that a man who gave so much to America should have left it between two performances dedicated to the cause for which America is fighting: the first, played a few days before his death, his own *March and Hymn to Democracy*, the second, a repeat performance of the Shostakowitch *Seventh*. And America can be thankful, remembering how Stock and other great musicians and great music were treated in the last war, that she has grown up. There will be no such hysteria again.

"No Blackout of Education!"

IN THE NEWS COLUMNS of the April issue, the JOURNAL published an appeal for books on music education to be sent to Mathew Yang, director of music at Hanchow Christian University. Mr. Yang's need of books was

made known to Conference headquarters through a letter he wrote last year to David Mattern, whom he knew when studying at the University of Michigan.

Mathew Yang's life is the promotion of music educa-

tion in China. At the university he teaches glee club, choir, orchestra, and instrumental classes; in addition, he teaches choir and piano at Nanking Theological Seminary. We do not know what has happened to the university at Hanchow or the college at Nanking—or, indeed, to Mr. Yang—in the interim. But we are sure that whatever has befallen the schools physically, they are carrying on somehow, somewhere; and we can only hope that Mr. Yang is safe.

We have all read of the superhuman feats of the Chinese (that is, superhuman before these gallant people showed the world what could be done) in moving their industries and their schools fifteen hundred miles into the interior. We have read how the students *walked* those fifteen hundred miles, not over highways like U. S. 30, nor even over roads comparable to an unpaved country lane here, but over malaria-breeding plains and mountains with no marked passes. The average trek was three months long. Imagine, if you can, twenty-seven of our eastern colleges and universities moving out, books, laboratory equipment, teachers, and students, to the middle of South Dakota or Nebraska, not in Pullmans, baggage cars, streamlined moving vans, or buses, but mostly on foot, with perhaps a few wagons or beasts of burden, and you will still be far from comprehending the magnitude of this evacuation. In spite of hardships

that would be unendurable by our people, softened by a century of more or less ease of living—air raids are almost constant, and there is a scarcity of everything—the Chinese have lived up to the slogan they adopted in the summer of 1937: "No blackout of education!"

In the face of such unbounded courage, we who are so comfortable—even in war—must feel a little ashamed that, with the best intentions in the world, we let ourselves forget that China has been fighting our war for five years, without a fraction of our resources or trained manpower. There was not a single response to the appeal for books last spring. Perhaps many readers skip the news items; perhaps, because it came at the end of the season, people thought they would look through their libraries over the summer—and then forgot. Whatever the reason, we ask again: Will you send in to the headquarters office the titles, publishers, and dates of any books you want to share with Mathew Yang and his students? Don't send books yet, please; we'll let you know later about doing that.

Through United China Relief, the American Board for Christian Colleges gives much financial aid to China's universities for the purchase of books and equipment. We'd like to give some *books*. Sing the Chinese marching song that appears on pages 24-25 of this issue and read its story—then see if you don't want to contribute.

Tribute to a Colleague

HEAD of the department of music education at Oberlin College since 1907, Karl W. Gehrkins retired last June.

In 1915, at the Pittsburgh meeting of the National Conference, Karl Gehrkins was requested to prepare a statement of the consensus of opinion on the aims of school music. The first paragraph of his report follows:

The ultimate aim of music teaching in the public schools is to cause children to know, to love and to appreciate music in as many forms as possible, and thus to bring added joy into their lives and added culture and refinement into their natures.

Thus early in his career the Conference discovered and profited by Mr. Gehrkins' genius for catching the vague, wishful dreams current about him and bringing them forth as accepted patterns of future conduct.

Karl Gehrkins began his career at a time when music reading was ceasing to be the all-in-all of public school music. He thus became the spokesman of a new generation. His presidential address to the Conference in 1923, on "Some Questions," again was an interpretation of current pedagogical thought. He wrote his valuable *Music Notation and Terminology* (1914) for a different reason—that of filling the need for a book on the subject, as was true of his *Essentials in Conducting* (1919). He has found time from his work at Oberlin to write also *An Introduction to School Music Teaching* (1919), *Fundamentals of Music* (1924, for the National Federation of Music Clubs), *Handbook of Musical Terms* (1927), *Twenty Lessons in Conducting* (1930), *Universal School Music Series* (1923-36, with Walter Damrosch and George Garton), *Music in the Grade Schools* (1934), *Music in the Junior High School* (1936), *The Teaching and Administration of Music in the High School* (1941, with Peter W. Dykema), all of

which are standard texts in teacher-training institutions. From 1925 to 1934 he edited *School Music*. In 1930 he became music editor for the second edition of *Webster's New International Dictionary*, a job that involved writing or revising the definitions of some 12,000 musical terms. At present he is a department editor of *The Etude*. Add to all of this numerous articles over the years in other music magazines, including the *JOURNAL*, and you have a rather full extracurricular life.

Karl Gehrkins was treasurer of the Music Educators National Conference in 1920-21, president in 1922-23; he has been a member of its Research Council since 1918, the year it was organized. He was president of the Music Teachers National Association in 1934 and for more than twenty years was editor of its annual *Volume of Proceedings*. Probably to a greater degree than any of his colleagues he has been closely identified with the two major music education associations, the M.E.N.C. and the M.T.N.A., both of which have benefited largely from his outstanding executive ability, his insight into the basic purposes and potentialities of the organizations, and his innate knowledge of people.

In addition to the A.B. and A.M. degrees which he received at Oberlin, he holds two honorary Mus.D. degrees, conferred upon him by Illinois Wesleyan and Capital universities respectively.

And now, full of honors and a rich experience, Karl Gehrkins is relinquishing the burden of administering so that he may continue unhampered his work of writing and lecturing "and have more time"—to quote him—"for raising potatoes and looking at sunsets." His associates of the Conference and the *JOURNAL* extend to him sincere best wishes for long years of happiness in the leisure he has so richly earned.

—EDWARD B. BIRGE

Music Educators Journal

American Music for American Children

CHARLES SEEGER

IN THE UNITED STATES, domestic values have developed in a broad way among the people as a whole. Various regions of the country, rural and urban populations, the least and the most privileged social strata, have contributed essentially, though not always equally, to what we call the American way of life. During the last century, however, as leadership became more highly organized, foreign values were increasingly imposed, especially in the arts. And so in many fields we have seen conflicts between these two types of values—the wholecloth of domestic values most characteristic of the new way of life, stemming from the oldest immigrants to the Western Hemisphere, and the patchwork of more recent importations from the mother cultures of Europe.

In few fields has this conflict been more bitterly and stubbornly contested than in that of music. Remarkable achievements have been made by both sides. It would be hard to imagine a United States without its rich folk music and brilliant popular music, on the one hand, or its far-reaching development of fine-art music—its symphony orchestras, chamber music, and music education—on the other.

We have no reason to regret either the stubborn resistance of our folk singers to more “cultivated” influences or the idealistic strivings of our musical progressives from Lowell Mason to the League of Composers. The thing we should regret is that the conflict between them ever existed. For it has pitted oral and written traditions against each other and produced disparities of music taste and usage between city and country which tend to drive people apart and render them unable to understand each other or the whole of which they are parts.

It may be said that one mark of a mature and vigorous people is its *ability to be at home with itself*, to accept itself and to value itself for what it is. But no less important is its *ability to be at home in the world at large*—to give and take in the free intercourse of peoples without too much regrettable loss on any side.

If, as many of us believe, the United States is come of age as a world culture, will it not be upon the basis of the integrity of its domestic values that it will be able to adjust itself to the influx of foreign values which inevitably pour into its life? And will it not be upon this same basis that it can expect to take a leading part in the world adjustments now claiming so large a part of its attention?

The process of knowing and accepting itself is now well under way in the United States, in nearly every field. In the Latin-American countries, whose history so much resembles ours, processes similar to those in the Anglo-American countries have been maturing for some time. We can see ourselves acting, then, not only in a national but in a hemisphere picture.

In this large frame the program “American Songs for American Children” presented at the biennial convention of the Music Educators National Conference in Mil-

waukee in the spring of 1942 signalizes a step taken in the United States whose counterpart has already been taken by some of our Southern neighbors. It is a step to which we have looked forward for some years—perhaps the most momentous single step to be taken toward the time when the United States *will be at home with its own music*. This step is the adherence of the music educators of the United States to the principle that one essential basis of music education in a country is the folk music of that country. It gives substance to our effort to make music serve in the larger picture of hemisphere relations. And this is perhaps the most practical path toward the eventual setting up of a world community of musics, when and if, as we must hope, the present world struggle shall resolve itself and construction of a sane and democratic order on this earth shall progress more through coöperative than through competitive channels.*

Acceptance of the principle, however, while perhaps the most important single step, constitutes only an initial phase of the broad process of music development which is now taking place in the United States. There are still several obstacles to overcome in the practical application of the principle. It is my intention, therefore, to attempt a clarification of some of the conditions under which we must work toward our goal, and to detail some of the stages through which we must pass before the principle may become translated into reality.



As I see it, the first condition prerequisite to utilization of our own folk music as one essential basis of our music education is: to see our music education as an integral part of American music as a whole—as possibly the most effective agency we have for the integration of American music within itself and within the culture of which it is a part.

The term “American music” (that is to say, United-States-of-American music) may be used in two senses: first, as designating the music and music activity actually existing in the United States; second, as referring to the part of this music that expresses or characterizes the American people as distinguished from other peoples.

In the first sense, the term refers to an unprecedented quantity of highly diversified and almost entirely unintegrated music activity; in the second, to a quality not yet well defined but critically discernible to a sufficient number of people at this time.

The oldest element in the existing music picture, the American Indian, has become of great importance in Mexico, Peru, Ecuador, and Bolivia. In the United States, as in Chile and Brazil, this element may eventually loom larger in the national picture; this is, however, a hypothetical question at the present time.

The next oldest element is that brought to the New World by the European conquerors and by the colonists

NOTE: This is the first of two articles by Mr. Seeger on American music; the second will appear in the January issue.

* This and the three preceding paragraphs appeared, in substance, in the May-June issue as an excerpt from Mr. Seeger's foreword to the folk-song pamphlet distributed at the Milwaukee convention; that foreword was an excerpt from this series of articles.

who followed them for three or four centuries. Under conditions of pioneer life, fine-art and the higher forms of popular music could not thrive. Even in colonial periods, fine-art music was given only restricted cultivation. The great bulk of music activity depended upon oral rather than written traditions. Though we have only the sketchiest kind of historical evidence, we may infer that local, regional, and even continental development of folk music took place. On the whole, as far as we can see, the lines of demarcation were established by language. Local language majorities known as Spanish-American, Portuguese-American, French-American, and others came to exist in the United States as elsewhere in the Western Hemisphere. Here, however, these have become known as "foreign-language minorities," in view of the overwhelming dominance of the Anglo-American majority. Wherever English has been spoken there has gone along with it, as far as popular and folk music are concerned, English-Scotch-Irish music traditions.

The third element to develop in New World music was the African. The Negro slaves and their descendants learned the idioms of Anglo-American folk and popular music, and, in some localities, of Spanish- and French-American. To the extent to which they maintained social life among themselves, African traits appeared in their use of the idioms of European origin. The resulting hybrid has spread widely and has been much imitated by the rest of the population.

The fourth element in the picture of American music is that brought to the New World by its own people of wealth and by professional music students who went back to Europe during the nineteenth century and acquired, with the psychology of the colonist returning to the mother country, a musical attitude and taste of distinct and peculiar character. Highly idealistic, eclectic, and infused with missionary zeal, the returning travelers became the leading music professionals and amateurs of the young republic. They brought with them knowledge of the masterworks of German, French, and Italian music, and of the techniques requisite for their performance and study, but neither knowledge nor even consciousness of the social function of music in Germany, France, and Italy. They brought a love of the folk music of Europe, but a contempt for the folk music of America. With a doctrine of "music, the universal language," their descendants cultivated the "cosmopolitan style," though the Europe they admired was discovering the practically unintelligible primitive musics and only slightly less unintelligible fine-art musics of Arabia, India, China, Japan, and Indonesia, and was soon to use the "beautiful art of peace" as a weapon in street fighting and in civil and international war.

It is in terms of this fourth element that music education as we know it has grown. Until shortly after 1900 it developed in harmony with the outstanding national figures in the concert-music profession, Theodore Thomas, Paine, MacDowell, Parker, and the rest—all Europophiles, Europeans born and bred or at least trained in Europe. The actual music produced, in the schools as well as in the concert halls, when not of actual European composition, was mainly of the nondescript character of the "cosmopolitan style" of the nineteenth century. No traffic was had with contemporary popular music, which went its own way. Native folk music was considered not to exist—and went its own way also.

During the first and second decades of the twentieth century, the leading concert composers broke with nineteenth-century European romanticism. By the twenties a new "cosmopolitan style" had been developed, and a mild rapprochement with jazz was entered into though soon abandoned. In the thirties, American folk music was "discovered" by all but a few constitutional unsympathetics.

During this period, roughly 1900 to 1940, music education first took the important step of including in its "materia musica" the older popular music of Foster, Work, Root, Emmet, Bland, and others. Later, some folk songs crept in, mostly cowboy, mountaineer, and sailor songs. On the whole, however, the nineteenth-century "cosmopolitan style" was adhered to. This has effectively blocked rapprochement with the leading American composers, whose twentieth-century "cosmopolitan style" was a belligerent denial of the old romanticism of nostalgia and beauty for beauty's sake. So, although folk and popular idioms have been upon a sound footing of mutual borrowing and stealing since long before 1900, contemporary music education and fine-art composition have, up to this very year, lived in separate worlds, shut off from each other and from the "evils" of oral tradition with its spawn of hybrids: hill-billy, boogie-woogie, jazz-blues, swing improvisations, and the like.

To know even a little of each of these varieties of music experience is one thing; to learn to appreciate them as products, and hence expressions, of the genius of America, is quite another. But it can be done.

We have both personal and group inertia and resistances to overcome. But these can be overcome.

If, as I believe we agree, integration of our national culture is our most important present task, we shall have not only every stimulus to deepen musical knowledge and broaden musical taste, but also the satisfaction of knowing that music education is already in a clear position of leadership in the national music picture.

ASK THE WORKERS of France, Norway, and the Netherlands, whipped to labor by the lash, whether the stabilization of wages is too great a "sacrifice."

Ask the farmers of Poland and Denmark, of Czechoslovakia and France, looted of their livestock, starving while their own crops are stolen from their land, whether "parity" prices are too great a "sacrifice."

Ask the businessmen of Europe, whose enterprises have been stolen from their owners, whether the limitation of profits and personal incomes is too great a "sacrifice."

Ask the women and children whom Hitler is starving whether the rationing of tires and gasoline and sugar is too great a "sacrifice."

—FRANKLIN D. ROOSEVELT

Music Education in Mexico

LUIS SANDI

IN MEXICO, public-school education is divided into two phases, elementary, which lasts for six years, and secondary, which lasts for three. Music education is given through the six years of primary education and the first two years of secondary education.

The rapid increase in population, and, therefore, in the number of students, has created a relative scarcity of music teachers. This leaves many institutions of primary education without any music supervision. On the other hand, all of the secondary schools have a sufficient number of music teachers.

As is well known, Mexico is a very young country in many respects, and seeks its own path and own form of expression through trial and error. This results even now in an absence of tradition in several fields. Music education is one of them. Actually this is quite fortunate, because so many weak, colorless, silly, and saccharine melodies have been written or adapted in the worst style of the nineteenth century on the pretext that children are "sweet and natural" that the attempt to use this trash on a large scale might have resulted in its being accepted as traditional.

Our lack of an old and genuine tradition has allowed us to modify, with relative ease and almost complete success, the relationship between the child and music. In the first place, we do not consider the child silly; consequently, there is no need to give him silly music. In the second place, we consider the child as belonging to this century and not to the nineteenth, and do not hesitate to put him into contact with music written in the rhythmic and melodic language of the present day. We also do this because we know that the child is unbiased and because we believe that prejudice alone prevents many adults from enjoying present-day music. Finally, we believe that the formation of wise, strong men is one of the chief aims of education, and we do not believe that sentimental music and cradle songs are very useful in attaining this end. So, we prefer using for music education songs which are vigorous, optimistic, calm, enthusiastic, and tender, but always within the limits of common sense and balance.

We are trying, therefore, to change the subject matter of music education, or rather to find a course of study that is clear and definite. Until a short while ago, music education catered only to the *enjoyment* of the students. Now we propose:

- (1) to develop musical qualities, the sense of rhythm, and the capacity of hearing and reproducing sounds;
- (2) to impart the data necessary to the formation of aesthetic judgments;
- (3) to make as direct contact as possible with the musical achievement of the most important epochs and countries;
- (4) to aid vocational adjustment, in so far as this concerns music;
- (5) to form an intelligent public.

The programs which are being followed at present in the federal schools in Mexico, and in a great number of the private schools in the Federal District, and which are concerned with the above-mentioned aims, are here outlined.

MUSIC PROGRAM FOR THE PRIMARY SCHOOL FIRST CYCLE—ONE HALF-HOUR CLASS A WEEK

First Two Years

- Easy melodies in the major mode.
- Easy melodies in the minor mode.
- Easy melodies in pentatonic modes.
- Easy melodies in several scales (Greek, Oriental, etc.).

All of the melodies should be built within the limit of a sixth for the first year, and within an octave for the second year. The rhythm should be clear, simple, and regular.

In the second year, exercises in musical composition are given to the children, based upon short and comprehensive texts that the teacher gives by dictation. The children memorize a phrase of text and then invent a melodic phrase for it. In the succeeding class, each pupil sings his song and the teacher picks those showing the most originality and compactness.

SECOND CYCLE—THREE ONE-HALF-HOUR CLASSES A WEEK

Third Year

Solfeggio

- Staff.
- Key of G.
- 2/4 and 4/4 meters.
- Bar and double bar.
- Exercises in intonation and audition with the tones sol, la, and ti.
- Quarter note, half note, whole note, and their respective rests.
- Metronome signs and their meanings.
- Exercises in intonation and audition with the tones do, re, and mi.
- Study of the intervals of the major second and minor third.
- Meaning and abbreviations of the dynamics *forte*, *mezzo forte*, and *piano*.
- Exercises in intonation and audition with the tones fa and do and with the intervals of the minor second and major third.
- Crescendo* and *diminuendo*, as indicated by their signs.
- Exercises in rhythm.
- Practice in music composition, as indicated for the preceding year.

Choral Singing

- National Hymn.
- 5 patriotic melodies.
- 3 Mexican Indian melodies.
- 2 American Indian melodies.
- 2 American songs.
- 5 Mexican songs, learned by ear.
- Sight reading with the aid of the rudiments learned in the solfeggio classes.

Fourth Year

Solfeggio

- Exercises in intonation and audition with the tone re, and with the interval of the perfect fourth.
- Repeat sign.
- Ritardando*.
- Fermata*.
- Slur.
- Eighth note and its rest.
- Dotted notes.
- 3/4 meter.
- Crescendo* and *diminuendo*, as indicated by the words.
- Exercises in intonation and audition with the tone ti, and with the interval of the perfect fifth.
- 3/8 meter.
- Sixteenth note in 3/8 meter.
- Accents.
- Pianissimo*, *fortissimo*, and their abbreviations.
- Exercises in rhythm.

Choral Singing

- 5 patriotic melodies.
- 3 Mexican Indian melodies.
- 2 American Indian melodies.
- 2 American songs.
- 6 Mexican songs, learned by ear.
- Sight reading with the aid of the rudiments learned in the solfeggio class.

THIRD CYCLE—THREE ONE-HALF-HOUR CLASSES A WEEK

Fifth Year

Solfeggio

Understanding of the sharp and natural applied to the tone fa.
Exercises in intonation and audition with the intervals of the major and minor sixth, the octave, and the augmented second.
Exercises in the application of the sharp and natural, as passing tones, to all tones except ti and mi.
Understanding of the triplet in 2/4 meter.
Understanding of 6/8 meter.
Exercises in the keys of G major, A minor, and E minor.
Exercises in rhythm.

Choral Singing

2 melodies of the Middle Ages.
2 melodies of the Renaissance.
2 melodies of the 18th century.
2 melodies of the 19th century.
2 melodies of the 20th century.
4 popular European songs.
4 patriotic songs learned by ear.
Sight reading with the aid of the rudiments learned in the solfeggio class.

Sixth Year

Solfeggio

Understanding of the application of the flat to the tone ti.
Sixteenth note in 4/4, 2/4, and 3/4 meters.
Exercises in the application of the flat, as a passing tone, to all tones except fa and do.
Exercises in the triplet in 3/4 meter.
Understanding of 9/8 meter.
Exercises in the keys of F major and D minor.
Exercises in intonation and audition with the intervals of the major and minor seventh.
Exercises in rhythm.

Choral Singing

2 melodies of the Middle Ages.
2 melodies of the Renaissance.
2 melodies of the 18th century.
2 melodies of the 19th century.
2 melodies of the 20th century.
4 popular European songs.
4 patriotic songs, learned by ear.
Sight reading with the aid of the fundamentals learned in the solfeggio class.

Starting with the third cycle, series of concerts are given in the public schools, in theatres, and by radio, so that the children may become familiar with the most important movements of musical art.

PROGRAM FOR THE SECONDARY SCHOOLS

FIRST YEAR—TWO ONE-HOUR CLASSES A WEEK

First Quarter

Solfeggio

Staff and G clef.
Bar and double bar.
Whole note, half note, quarter note, and their respective rests.
Dotted notes.
Exercises in intonation and audition with the tones do to mi, inclusive, and with the intervals of the major and minor second, major and minor third, and perfect fourth.
2/4, 4/4, and 3/4 meters.
Piano, forte, mezzo forte, and their abbreviations.

Choral Singing

Patriotic melodies learned by ear.
Theory of sound, transmission of sound, and qualities of sound.
Rhythm.

Second Quarter

Solfeggio

Eighth note, sixteenth note, and their respective rests.
Exercises in intonation and audition with the tones ti-flat (te) and mi-flat (me), and with the intervals of the perfect fifth, major and minor sixth, major and minor seventh.
Slur.
Accents.

Choral Singing

Melodies read in three voices.
One primitive melody.

Theory

Art.
Types and styles of art.
Effects of art.
Music.
The primitives.

Third Quarter

Solfeggio

Triplet.
Understanding of the application of the flat to the tone la.
Exercises in intonation and audition with the tones ti-flat (te) and fa, and with the interval of the augmented second.
Keys of F major and B-flat major.
5/4 and 6/8 meters.

Choral Singing

2 melodies of antiquity
2 Oriental melodies
1 Mexican Indian melody } all sight-read.
Songs read in three voices.

Theory

Antiquity.
The Orient.
Precortesian Mexico.

SECOND YEAR—TWO ONE-HOUR CLASSES A WEEK

First Quarter

Solfeggio

Agogic and dynamic accent.

Choral Singing

An Inca melody.
A troubadour melody.
A melody from the polyphonic period.
Two European songs.

Theory

The Incas.
The Middle Ages.
The Renaissance.
Popular European music.

Second Quarter

Solfeggio

Use of the sharp as a passing tone and in the keys of G and D major and E and B minor.

Choral Singing

2 American songs.
Selection from an opera.
Fragment of a symphony.
A lied.

Theory

American popular music.
Opera.
Sonata and symphony.
The romanticists.

Third Quarter

Solfeggio

Exercises in scales and modern tendencies.

Choral Singing

A work of the early 20th century.
A work of a Mexican composer of the colonial period or of the 19th century.
A work of a contemporary Mexican composer.

Theory

Principal composers of modern times.
Contemporary composers.
Music in colonial and in 19th-century Mexico.
Music in 20th-century Mexico.

As I said before, the changes made in our music education have been almost completely successful. It is desirable to point out that where our success has been incomplete, it is for two reasons: first, because the older people—schoolteachers, music teachers, and fathers of families—cannot change their tastes in a day, and so sigh for the days in which musical bonbons were exclusively used; second, because a disastrous influence is wielded by our radio stations, which, with the worst music in the world, reach the farthest corners of our country. Also, I must confess that in Mexico the technical part of teaching music leaves a great deal to be desired. One of the many things which make me consider my recent trip through the United States as a real fortune is that it gave me a great experience in technical pedagogy which I shall try to turn to the benefit of the music education of the children of Mexico.

The Singing Community at War

A GUIDE TO WARTIME USES OF COMMUNITY SINGING

WHY PROVIDE especially for community singing now? First of all, because such singing can be a most effective means of arousing or strengthening patriotic devotion and a sense of our being gallantly enlisted together, all of us, in the supreme effort to win this war. When people sing heartily together, even the usually least attached person feels that he "belongs"; and when a love of country, and service to it, are associated with the singing, his will to play his part in the common cause is aroused with a depth and warmth that words alone could not achieve.

An activity that, while having such an influence, enlists all sorts of people, regardless of age, race, or social or economic standing—including even the blind and the crippled—is especially suited to helping in the urgent need to buy War Bonds and Stamps, which is likewise meant to enlist all sorts of people. And it can help in other urgent needs also. That is why the Treasury Department and all the other government agencies most directly concerned in the war effort are urging that we become a singing people, serving the common cause with as full and free a will as we sing.

Private individuals everywhere are also asking, "Why aren't we singing as we did in the last war? What is wrong with our spirit now?" Almost everybody, consciously or not, is longing for the reassurance and the "lift" of feeling that the people around him and everywhere in the nation are all fully and ardently out to win the war. And nowhere can the ordinary person rise to that feeling more fully than at a well-directed singing gathering.

Mental and emotional tensions are released, energies renewed. And doubts, fears, complacency, or complaints are turned into courage, cheer, and brave resolves. We should have these singing gatherings even if for no other reason than their effect on parents, wives, and sweethearts of the fighting men, and for the effect on the men themselves of knowing that their home folk are singing brave songs with the neighbors now and then. In such gatherings even the grief-stricken may find brave comfort.

Finally, if we can make for ourselves as much enjoyment and recreation as this singing and kindred activities can give, without cost, we may conserve enough money, rubber, gas, and other materials to buy more War Bonds than we ever thought we could, and to be of more help in other ways also. And this is to say nothing of the good mental, physical, and spiritual effects of using, more than we do, our own personal and social resources of many kinds for keeping life steady, wholesome, and not without joy even in these times.

While the singing can surely help in the War Savings campaign, its value should not be determined by the amount of any immediate sale of War Bonds and Stamps. Its greatest value, so far as War Savings are concerned, will be in the developing of a strong, lasting

attitude of all-out service, whose best outcome will be the full and regularly recurring purchase of the Bonds or Stamps rather than the spectacular sporadic one.

Common Occasions for Singing

There are many kinds of gatherings already occurring at which community singing can be appropriate and welcome. Though in many a town some of the following kinds do not occur at all, they are quite common throughout the country as a whole.

- (1) Bond-sale rallies.
- (2) Other patriotic gatherings, including meetings of Civilian Defense workers.
- (3) Meetings of clubs and associations of various kinds, including service clubs, labor unions, Parent-Teacher Associations and the Y's.
- (4) Evening-school assemblies.
- (5) "Home talent" programs, often called "community nights" or "neighborhood nights." In a city or town they are usually conducted on a playground or in a park or a community center by the city's recreation department or park district. In a rural community, there may be a "play day" or picnic, similar in purpose and content, conducted by the school or schools, or by one or more of the farm clubs.
- (6) Concerts of various kinds, especially band and choral concerts and public performances by school children.
- (7) Club, U.S.O., or community dances. The singing dances known as "play-party games" and as "musical mixers" offer a most effective and usually welcome means of introducing the social spirit that is often lacking at such affairs.
- (8) Official and informal gatherings of workers in industrial plants.
- (9) Celebrations of holidays, spring and harvest times, and other special days.
- (10) Appropriate kinds of motion picture and other shows.
- (11) Conventions.
- (12) Possibly, later, the gatherings in bomb shelters and other places during air raids.

Other Possible Occasions

Other occasions that could be made with very good effect are:

- (1) Hymn sings or combined choir and hymn festivals, sponsored by several or all of the churches. Since there are many hymns, some of them generally familiar, which people of Jewish as well as of the Catholic and Protestant faiths could freely sing, there might be also, once a year, a joining in homage to the acknowledged Father of us all, and to the ideals, resolves and joys that we all hold in common.
- (2) A brief lunch-time sing now and then in the downtown district—at a park, open square, on the grounds of the city hall or other public building or of a church.
- (3) An "open rehearsal" or public "singing party," once a month or so, of an established chorus, or one newly formed for the purpose, in which the chorus serves mainly as an inspiring nucleus for the general singing.
- (4) A gathering anywhere else for a sing.
- (5) Another sort of gathering called, for lack of a better name, a "community meeting," and described below.

Community Meetings

These, occurring once a month or so, are intended to have some of the aspects of the town meeting. While full of song and often gay, they are intended to be for neighborly and citizenly interests what an inspiring church service is for religious interests: keeping them vital and at work.

They should have the organized support of all the important groups in the community, including especially the war-service agencies, and the times chosen for them should, by common consent, be kept clear of all other

NOTE: This bulletin on community singing—the reasons and occasions for it—community meetings, and community planning conferences was prepared for the Education Section of the War Savings Staff, U. S. Treasury Department, by Augustus D. Zanzig.

meetings and special events that might distract from them. We may at many other times gather as members of separate groups, or follow only our individual interests, but on that night or Sunday afternoon we shall have free and attractive opportunity to come together as members of the community.

In the larger cities these meetings would usually be held in the neighborhoods, not for the city as a whole; but even in those there might well be one all-city gathering, mobilizing all the organized singing forces of the city, mainly as a nucleus for the general singing, to give great impetus to the holding of neighborhood meetings.

A typical program for a community meeting, which should be carefully planned and well integrated, would be comprised of:

- (1) Some simple patriotic pageantry or ceremony.
- (2) Opportunity for all to sing together a good deal, the other features of the program coming in intervals between periods of singing, not vice versa.
- (3) A school or community chorus or a church choir, or a combination of singing groups, to act as a nucleus for the general singing and to give added enjoyment and lift. Possibly also one or more special performances by such a group or by an instrumental, dramatic, dance, or verse-speaking group.
- (4) Brief, interesting reports of the community's or neighborhood's contributions to the winning of the war, including the number of local men in the armed services and news of some of them, as well as brief reports and "human interest" stories of civilian war efforts, including War Savings. (These reports and stories would be chosen for their effect in stimulating everyone to greater effort.)
- (5) Possibly, brief discussion of some urgent community or national war need or question about which there is inadequate understanding.
- (6) Possibly, an appropriate short film. Such films can be borrowed or rented at little cost from a number of government agencies. The Bureau of Motion Pictures of the Office of War Information will supply a list of U. S. War Films upon request.
- (7) Opportunity, at the close of the program, if chairs can be removed or other arrangements made, for all to dance together in American, and perhaps other, "play-party games" (singing dances) and folk dances, including square dances, and possibly also in ballroom dances.
- (8) If the people in charge of this enterprise believe that opportunity should be given, at the time of the gathering, to buy War Bonds and Stamps, this could be done at the close of the program, through booths in the rear of the hall or in the lobby. If there is to be general dancing, the opportunity for investing in War Savings might be offered while the chairs are being removed, as well as after the dancing. But please read again the last paragraph of the first section of this bulletin.

Agenda for Community Planning Conferences

The conferences should have the active sponsorship of the War Savings Committee, which is usually representative of many groups in the city, and might well be called by that committee. Sponsorship of the other war-service agencies should also be sought, and also of the schools, churches, and as many as can be enlisted of other important agencies or groups in the community.

The first conference, however, might well be attended only by music leaders from the schools, churches, music clubs, and the community, the city recreation director if there is one, and possibly other persons who know the community very well or are accustomed to dealing with public gatherings.

At that conference a "steering committee" might be formed to promote a certain one or more of the endeavors discussed. Then at a second conference, attended also by official representatives of as many as possible of the other sponsoring groups, that committee's plans could be presented and implemented.

QUESTIONS

- (1) What gatherings are already occurring at which community singing would be suitable and welcome? (Make a list of them.)
- (2) What other occasions might well be made for such singing?
- (3) What leaders are available, and what others might be secured, for this singing? What other persons might develop into good leaders for it?
- (4) What proportion, if any, of all the good opportunities for community singing would now have to be without effective leadership?
- (5) Should a course or a series of workshop conferences for actual and prospective leaders of singing be provided? If so, what steps should be taken to provide it, and how go about accomplishing them?
- (6) Should a Song Leaders Service Corps be formed?
- (7) What choruses, church choirs, and other singing groups are there that might help in community sings, each acting mainly as a nucleus for the general singing? What school groups might help in this way?
- (8) How valuable can a "singing team" be in giving leadership to community singing? (By this is meant a group of from 8 to 16 or more persons who have banded together not only to sing for people, but also to know thoroughly and sing very well and contagiously a generous number and variety of songs that people will want to sing with them. The team should include an accompanist and possibly be capable also of leading in "play-party games" (singing dances) and square dancing. Some of the members might be prepared to "act out" certain songs or ballads.)
- (9) What pianists are competent and available as accompanists? What accordion players and, for small groups, what guitar players?
- (10) Should coaching be offered for accompanists? If so, by whom and under what conditions?
- (11) What might be done to interest the officials of patriotic rallies, club meetings, and other suitable gatherings in having community singing? (Consultation and a group conference.)
- (12) What people could help in arranging the other occasions of which we have spoken?
- (13) What, in particular, could be done to arrange for one or more special community meetings as described in this bulletin?

The University of Michigan Band marches for victory with university cadets between halves of the Michigan-Northwestern game on Saturday, October 17 (see page 64).



What Kinds of Songs?

THE SPIRIT THAT ALMOST EVERYWHERE calls forth companies of carolers at Christmas time must be begging in many a heart for such a happy and strengthening influence now and through all the troublous days ahead. Not of Christmas carols need such singing be, though the genial, deeply wise spirit of the Child and of St. Nick be often in it. But other folk songs or simply-composed songs loved or lovable by all sorts of people can also be used to carry the good influence through the town or neighborhood. . . .

Songs of Warring Nations

One will think at once of the patriotic songs, and these are indeed important. The last stanza as well as the first of *The Star-Spangled Banner* should be sung, and in the lower key of . . . A-flat to enable everyone to reach its highest notes. The stirring poem and magnificent march of the *Battle Hymn of the Republic* may need . . . help to be revived after the trivial parodies that have been set to the tune. To give all lower-voiced people a better hold on *America, the Beautiful* by singing it in the key of B-flat, and, *America*, in the key of F, would be reason enough for including these also in the repertoire. The fine national hymn, commencing with a three-trumpet call and the words "God of our fathers," would be excellent also as a processional, if the [singers] were to sing as they proceed together to their places in front of the group they are to serve. Its third or fourth stanza, sung by the entire assemblage (if the key of E-flat, not F, is used), might bring a procession of the National Colors, which would in turn call for a stirring singing of the National Anthem. *The Caisson Song*, *Anchors Aweigh*, and *The Marines' Hymn* need no introduction, and they are already in good keys, but any performance . . . may well include such familiar songs. The official Army Air Corps song probably needs introduction.

The combining of the hopes, resolves, and heroisms of the United Nations is strong motive for enriching our repertoire with songs of those nations. Already familiar with *Drink to Me Only with Thine Eyes*, *Annie Laurie*, *All through the Night*, *Believe Me, If All those Endearing Young Charms*, and perhaps other songs of the British Isles (many Irish individuals are in the war), we might add, for England, the robust *Swansea Town*, the beautiful *Turtle Dove*, *The Keeper*, or *Blow Away the Morning Dew*; for Scotland, the heroic Scots *Wha Hae wi' Wallace Bled* and *Loch Lomond* (which is probably already familiar); for Wales, the brave *March of the Men of Harlech*; and for Ireland, the gay *Galway Piper* and *The Snowy-Breasted Pearl*, which is as beautiful as the *Londonderry Air*. *Alouette* and *O Canada* can honor our northern neighbors, and *Cielito lindo* and *Que lejos estoy*, some of our southern neighbors. The Aussies' favorite popular song, *Waltzing Matilda*, and the round, *Kookaburra*, can do likewise for the great continent "down under."

For Russia, there is the *Volga Boatmen's Song* and

The Pedlar, the latter inviting the girls to dance to it also; for the Netherlands, *Rosa* and the great universal *Prayer of Thanksgiving*; for Yugoslavia, the splendid Serbian National Anthem and *Tik, Tak, Tak* or *In Gorensko*; for Poland, *In a Lonely Forest Glade* (near Krakow) or *Little Grove All in Green*, *Choral*, and *Onward, Brothers*; for Czechoslovakia, *Over the Meadows*, *Came A-Riding*, *Walking at Night*, and *Dancing*; for Norway, *In Vossevangen*, and for Denmark, *Roselil*, each of these two to be danced as well as sung, if that is desired.

Each of the books containing any of these songs has other folk songs well worth considering. Americans would be especially pleased to sing a suitable Chinese song, examples of which are to be found in Volume I of the *Botsford Collection of Folk Songs*. *Spring Song*, given in *The Bookshelf* of November 1941,¹ has particular significance for Chinese people these days. We have heard a marching song of present-day Chinese soldiers that is readily graspable and very stirring [*Chee-lai*, *March of the Volunteers*]. . . .² It is, of course, not at all necessary . . . to include in [a] repertoire all the songs mentioned herein. We are only suggesting the possibilities.

Our sympathies run very strongly to the peoples whose governments are united with our own in the fight for freedom, especially to those who have suffered so terribly at the hands of the invaders. They should run more strongly still. Yet should we not try also to keep alive our appreciation of the good that has been brought to us by people from what are now our enemy nations, doing this if only for the sake of the large numbers of those people who are now loyal Americans? To the familiar Italian songs we can enjoyably add the very gay *Serenaders* and *Marianina* or *Brandolina*, and the warmly lyrical *The Silver Moon Is Shining*; to the German *How Can I Leave Thee?* the Brahms *Lullaby*, and others we might add the South German dancing song *Generous Fiddler*. No people in the world need be excluded, for all are represented among the thirty-eight millions of men, women, and children who in little more than a hundred years came here from all the nations of the earth, seeking a better way of life and at the same time bringing with them a wealth of song and other lore that we are only commencing to realize and enjoy.

Songs of the Community or Region

Songs related to the war as are those we have suggested nurture feelings and resolves very much needed in these times. But in some respects even more influential in this regard, and with special value for the life of the community, are the good songs of the community, state, or region in which one lives, and of the people who live there. For example, in Texas we would want *Home on the Range*, *Ol' Texas*, *Dixie*, and other regional songs; *Git Along*, *Little Dogies* and other cowboy songs;

NOTE: This article is a partial reprint of "Sing, America!" which appeared in the September issue of *The Bookshelf*; it is used here by permission of the author and the publishers.

¹ *The Bookshelf*, a bulletin for Girl-Reserve Advisers of the Y.W.C.A., is published by the Womans Press, 600 Lexington Avenue, New York, N. Y.

² See pages 26-27.

pioneer songs, Negro spirituals, and Latin-American songs. In many a Texan community we should want also songs of Czech, German, Scandinavian, or other nationalities because of people living there. Americans all, whose inner inheritance reaches deep into the heart of one or another of those nationalities, or because some welcome strands of that inheritance have through the years become interwoven in the life of the community. Through general happy use of any of the best typical songs of the given nationality, all the people thereof are likely to feel more thoroughly at home and integrated in the community, and all the other people can feel closer to them and, with them, come to a fuller sympathetic grasp of the life, potentialities, and needs of the community as a whole.

A love of the land, the community, or the region in which we live, even if it be but a small place, can be a very steadying and strengthening influence. It can be as roots are to a tree; and so can a warm regard for our cultural traditions.

Songs of American Traditions

Think of the quilting party and the corn shuckin' (or huskin'), with their [spirit of] helpfulness and fun, the country dances and play-party games, the great lure and lore of the sea and of commerce that in the period between the War of 1812 and the Civil War called from American craftsmen the best sailing ships in the world, the treks to the West, the building of the railroads, the robust romance of the cowboy, the sentiments of the Gay Nineties, and, not least, the humor, vitality, and often beauty of American Negro lore. Think of these, and how many favorite songs come flocking to our minds! Stephen Foster songs, *Aunt Dinah's Quilting Party*, the gay hospitality of *Comin' 'round the Mountain*, the cheerful giving up of automobiling suggested by *Daisy Bell* ("A Bicycle Built for Two"), and the homesteaders' *Red River Valley* will come to mind. And so should the *Cape Cod Chantey*, *Rio Grande*, and *Shenandoah*, *Casey Jones*, *Night Herding Song*, *Love's Old Sweet Song*, *Down in the Valley*, *Corn Shuckin' Song*, *Old Dan Tucker*, and, for the smaller audiences, *One Morning in May* and *At the Gate of Heaven*. Among college folk, songs of their own college also awaken strong affection.

How to Find and Select Songs

The books are full of significant songs.³ But there may be sources still more vital: in the memories of folk-singing people living right in our own community. How can we find these persons? They may be members of some of the [singers'] own families, or friends or acquaintances of friends. Often they are among the elders of the oldest American families, or among the people of the first or second generation of immigrant or newer-American families. The latter are reached through their leading citizens or consuls, their churches or clubs. Some of the larger cities have International Institutes, sometimes connected with the Y.W.C.A., through which willing folk singers may be found.

Nothing more than sincere interest, courtesy and a good purpose are needed to win the singing of an old song from a person to whom it has been a favorite. He

³ The songs named in this article are to be found in numerous songbooks for classroom and community use. The reader is referred to the list of such books to appear in the January issue.

or she might be very willing to teach it to the whole . . . singing club; or some musically trained person might write it down as it is being sung, for future learning by the club. Nowadays when the home-recording device is more common among phonograph owners, a usable recording might be made of the folk singer's own singing of it. The Archive of American Folk Song in the Library of Congress at Washington may contain among its thousands of recordings some that were taken from singers in our own community or region. Copies of any such recordings can be obtained at cost from the Library of Congress through written request, or they may be heard without charge at the library itself. The Victor, Columbia, and Decca recording companies, and some smaller ones, have each made commercially available a quantity of folk-song records which are usually inexpensive and very helpful in learning such songs well.

Even the inexperienced person can soon tell whether a given folk song is well suited to community singing. Many such songs, especially among the old American ones, are not well suited to such singing. Whether a given song or version of that song is as well worth singing as is some related song or other version is more difficult to determine. A pity it would be to subject many people to a poor song or version merely because it was presented by someone in our own community. Comparison of it with its relatives in dependable books or recordings can help toward a good judgment.

It need hardly be said that in making up a program of songs the old principles of variety in unity and of going from the favorite familiar to the unfamiliar are good guides. Even a completely miscellaneous series of songs may be given a kind of unity by a balancing of its contrasting moods or other features, by a succession in which something about each song suggests the next song, or by some similar condition. But a more telling unity, though not necessarily a more enjoyable one, is gained when all the songs or a prevailing number of them in succession are related to a single idea, such as the songs of the community or region, songs of American life, songs of the United Nations, of the range or the sea or of both, or of "what men live by" (work, play, love and worship).

Further variety, if needed, may be gained by some use of special smaller-group, solo, or antiphonal singing; of rounds, descants, instrumental music; of folk dancing, acting out of a song or ballad; or of good talk, story-telling or poetry, or interesting pictures on a screen. Judicious use of processions, simple costuming, flags or candle lighting, when it is entirely appropriate, can heighten meaning and enjoyment. *But the main feature should be the community singing, and for that reason and others, the program should be simple and unpretentious.* The sincere and spontaneous singing of a few well-chosen songs can be supremely enjoyable, much more so than any program in which the "outward signs" of sound or sight, however impressive they may be, are not really tokens of a free and vital "inward grace" in the singers.

How Are Songs Learned?

For many an unfamiliar song, every person invited to sing it needs to have the words before him in a book, song leaflet, or on a stereopticon screen. But for a song like *Jacob's Ladder*, with its repetition of words easy to grasp, or *Down in the Valley*, with its longer lines suf-

CONTINUED ON PAGE FORTY-NINE

More Ruth than Poetry

Essays on Music Education Appropriated from
Ruth Jenkin's Notebook

I. SCHOOL MUSIC IN OUR DEMOCRACY

DEMOCRACY IN THE MODERN WORLD is so relatively new, and in many respects so sadly untried. . . . There have been countless discussions and dissertations about its meaning and values. Many men have died for it. Many others have died fighting it, contending—or believing in a leader who contended—that “the common man” could never be more than an adequate pair of hands. The seventeenth- and eighteenth-century European aristocrat, born into the faith that he was chosen of God to “protect” the masses, was certain that democracy was heresy, or something akin to it. It could only mean a collapse of law and order (read: collapse of status quo).

(The philosophy of Hitler, Mussolini, and Hirohito bears a rather obvious relationship to this one, albeit they are based on different principles and slanted toward somewhat different ends—although the over-all end of all tyrants is retention of existing power and extension of it through conquest of new territories and peoples.)

That some of the People were able to swim quite creditably and quite independently in the sea of life deprived the aristocracy, who had been living comfortably on their toil, of the smug pleasure of sticking pudgy thumbs into bulging waistcoats and saying, “I told you so.” So they did a very unwise thing—or perhaps it was the only course open to them, interested, as they were, in preserving the status quo—they got ugly about the matter, first in the case of the New England colonies, then in France. But no group of angry old men is ever a permanent match for fledglings who have just found their strength, who glory in the morning air of their new-found convictions.

Thus modern democracy was born—and today we are still struggling to maintain and extend it. If over most of the world it seems in danger of being annihilated, it is all the more up to us who profess to believe in its principles to fight for its preservation—by whatever means are at our disposal.

“I am as good as you are,” is a common slogan in a democracy. So, upon setting up these United States, man not only demanded equal rights—with his neighbor, his employer, and the head of his state—he demanded the equal privilege of getting an education. If man was to govern himself, he needed an education; he needed to learn the historical background of law and order, he needed to know what thinkers of other times and of his own day were thinking, he needed business knowledge, he needed to develop special skills. So immediately little red schoolhouses dotted the landscape—only the very first ones weren’t red. This ancestor of the big, modern W.P.A.-built schoolhouses of today—the one-teacher, one-room, too often one-idea school—failed to live up to the ideals with which it was instituted.

Our literature portrays the schoolmaster of yesterday as an unhappy introvert, kind to his students, pointing the way to a noble life, but inevitably unsuccessful in

love and given to sipping his lonely tea in a cold room while the rest of the world went its merry way. The schoolmarm of the dime novel and the early movie was usually either young and beautiful—and was soon saved by marriage from life in a stuffy schoolroom—or a hatchet-faced old battle-ax (movies and dime novels don’t believe in compromise), although there was also, sometimes, the female counterpart of the dear old schoolmaster—a saintly woman, plain of face, unloved, unsung, who continued in her profession until, grown old in the service of Virtue, she was ruthlessly dismissed in favor of a younger, prettier, and less sternly virtuous girl.

(Even today teachers are rather commonly regarded with patronizing amusement and good-natured contempt, and their pay, on the average, is notoriously so low that people who have to work six days a week and have never owned a fur coat pity the poor teachers. Teachers’ friends refuse to believe that a bookworm can be interesting, and girls who enter the profession are apt to get left there until their idea of an adventure is to drink three cups of coffee at night. [ED. NOTE: After November 28 they’ll have to switch to Postum.] In spite of all the abuse, they seem to like it, though.)

If the old-fashioned teacher was often a drab person, the school itself was cast in the same mould. Teachers were considered qualified if they had acquired a minimum of knowledge. If they knew only the bare fundamentals of the three R’s, they were automatically certified to teach, provided they had a strong right arm and a quick tongue.

To the pioneer of yesterday, and many a farmer and laborer of today, the opportunity for his child to attend school meant above all a chance to improve his station in life. There was—and unfortunately still is among a large proportion of the population—little thought about *what* the child would learn or *how* he would learn; the mere fact that he was going to school was unquestioningly taken as an automatic entree to “the better things of life.”

There was no attempt to develop the “whole child,” no attempt to fit him into current life or fit him for life after school. A boy went into secondary or higher education only if he intended to become a scholar, a lawyer, a doctor, a minister, or another teacher. If he were going to be a blacksmith or a farmer, he had better quit school as soon as the law allowed, or as soon as he could read and write a bit and start earning money to help feed the other ten children in the family. The only girls who continued their studies beyond the grades were “queer creatures anyhow and deserved their fate,” which usually was to become old-maid schoolteachers.

Until rather recently most schools and teachers operated on the basis that the mind is a storehouse of memory. The teacher stated a fact, the child accepted, repeated, and remembered it. Definite information was given out by the teacher, who was considered the abso-

lute authority. This type of pedagogy is now far enough in the past so that today we are able to see its results, to perceive that it bred a people of patterned manner and intellect and little independent intelligence or carefully reasoned action, a people with immense skills and productive capacity but little opportunity or knowledge for using them for making life more gracious or for distributing them rationally. Although the masses generally could be depended upon to come through in a crisis, they relied to a great extent on leaders to do their thinking for them, on "George" to right the wrongs. This is true today, but there are some signs that first the depression of the thirties and now the war of the forties are breaking down traditional apathy and forcing people to realize the responsibility of citizenship.



In line with the new trends in numerous channels of thinking which asserted themselves so strongly after World War I—a result of advances in science, largely, and of socioeconomic and sociopolitical evolution in Western civilization—leaders in the field of education developed a new and progressive movement in education. (The divine right of kings is said to have given way to the divine right of children—often to the extent of spoiling them so that no one but their parents could love them!) Gradually the idea of education has developed to the point where no longer does a child attend school to be stuffed with isolated facts and pushed into a definite mold of behavior and thought—that kind of teaching is as dated as the bustle. The school today accepts the child as he is and attempts to provide him with experiences and give him training that will insure him a more "abundant" life. The pupil no longer accepts everything as fact—in fact, he is looked upon as somewhat below par mentally if he does. He learns to question, to discriminate, to probe existing situations. He learns to adjust the various experiences offered to him by the school to his own needs. The teacher is his guide and adviser in this search and study.

The new school guards the health of the child, teaches him good citizenship and human decency, provides for his leisure time, impresses upon him his responsibility to home and community, and in some cases gives him a vocation. (How did children ever get along when they had only their parents to look after them?!)

How is this radical change in the theory of education being accomplished? Not too wisely or pleasantly in some places, I'm afraid. Schoolmarms all over the country have attended curriculum meetings where they heard that the school day should follow the desires of the child. "If the day be fair, go out of doors and talk about nature; if snow is in the air, have a lesson about the scientific aspects of this phenomenon; have pet days, cooking days, court, politics, or anything that begins at the level of the child's meandering mind." After such advice there have followed heated discussions, arguments, quarrels, the older teachers generally taking an unnecessarily defensive attitude, some of the younger teachers going 'way off side in their ideas on how to make education progressive—and a terrible time is had by all. What crimes are committed in the name of an ideal! Great thinkers create a plan for progress; stodgy thinkers turn up contemptuous noses at it; and little, wild thinkers immediately make it so radical that in practice it is a ridiculous thing. Many people are afraid of progressive education because they have seen only a

cheap imitation of it and are not acquainted with the thought behind the movement.

How is the progressive movement in education applied to the teaching of music? Strangely enough, the new duties imposed upon music education by the war may prove to be more effective in making music education really progressive and functional than all our former theories and clinics. Was it enough that year after year we gave children a varying degree of skill in reading music notation, and taught most of them to sing simple melodies that they would never use outside of the classroom? Was it enough that they learned to count to four, keep step, and blow their heads off on a trumpet every time the chamber of commerce wanted a parade to show what a lot of town spirit could be generated? Was it enough that once each year these youngsters went to a district contest, sang the one song they had studied all year, and won "highly superior," so that the teacher wouldn't lose her job? No, it was definitely not enough. Music has a much greater responsibility. Paul B. Diederich says, "People cannot run a strike or a war or a religion without music; neither can they rebuild a social order without it. Wherever there is an impelling emotional force there has to be music, too."*

In our complex civilization man is learning to think in new perspectives. Current history is teaching him, and we in the schools are teaching him. We teachers are in large measure responsible for him. He needs every means of mental, moral, and social stability that he can get. Music is at once a logical instrument. Everyone can experience music. In the new school which we are building, such experience is planned to meet the ability and interest of every child. First, every pupil must hear good music. If he doesn't hear it first at school, and his parents are without musical appreciation, quite likely he will never experience anything more stirring than a sadistic modern arrangement of *Minuet in G*. In addition to hearing good music, he must learn what to listen for, to build structural mental pictures of the tunes he hears. Participation is also essential to a normal child's development, and here the new wartime music program has much to offer in addition to all of the normal opportunities for participation developed in peacetime. When school days are over now, the child will have much more than a diploma and six new billfolds. Given normal intelligence, good training by progressive teachers, and a home background that does not present too many obstacles, he should be a disciplined personality with a sense of responsibility to his associates and to society in general. A child who learns that he cannot play a phrase as beautifully as he hears it in his own mind without hours of labor is not likely to be afraid of working hard to accomplish what he wants to do. He must be well balanced emotionally, this modern child, and have an acceptable personality. In this day of conflict and tragedy every child—and every adult—needs a means of release. An hour or two at the piano or a walk in the country, a good book or a song raised above the noise of traffic and machinery, above the war headlines screaming in 180-point type, may make the difference between a good soldier or efficient war-production worker and a jittery one when school days are over, or, later, between an office desk and a sanitarium bed.

*Paul B. Diederich, "Music in Progressive Secondary Schools," *M.E.N.C. Yearbook*, 1937, p. 80.

CONTINUED ON PAGE FIFTY-TWO

Music in a Modern School

ALFRED ELLISON

IT IS EXTREMELY DIFFICULT to evaluate work done and progress achieved in music education. Accomplishment must be judged by the objectives achieved, their validity, and the general growth of the pupils involved. Because we think that our music work at Oak Lane Country Day School in Philadelphia has been rather successful, and that a summary of one year's program might prove interesting and helpful to other music educators, I have incorporated into this article a summary of the report of the work done in music by Groups III, IV, and V during the 1940-41 school year.*

Believing that true appreciation of any activity must grow from participation, we presented opportunities for this in music. One of our very important activities was participation in good singing, in which our endeavor was to create an atmosphere of genuine enjoyment. We sang folk songs, art songs, and some popular songs—all have their place in a program of enthusiastic singing. These songs were really enjoyed by our children, none of whom had to be forced to take part. Another objective was to give the ability to use their singing voice to as many pupils as possible in the various groups. Another was to awaken and develop in the children a sense of the musical standards involved in good singing, and a fourth objective was to apply these musical standards to the singing done.

In working with children who had not yet found their singing voice, we encouraged them to sing along with the rest of us—to feel that they were participating in the activity, not being left out. This had no detrimental effect on the singing of the group, and served to stimulate in them the feeling of *wanting* to sing, which is a prerequisite to developing the necessary skill. They sang more softly than the others, not through being "shushed," but through being encouraged to listen more keenly to the singing of the group. We did much individual work with these children, always insisting that such work be meaningful. Parts of the songs we were singing in the group were used in this work, so that the children felt the connection between the special training they were receiving and the objective of such training.

In developing our general objectives, we first sang many songs on the level of attainment that the children in any one group had reached at that time. Gradually we introduced new songs on a higher level. We talked some and criticized some. Group III responded well; Group IV, hardly at all, until we sang *Ballad for Americans* in the middle of the year. In Group V the critical standards were naturally much higher, so that response was much quicker and we were able to do some part music.

Special mention must be made of *Ballad for Americans*. It received a most hearty greeting at the begin-

ning of the semester from all of the children, who never tired of listening, nor of asking to listen, to it. Soon requests began to come from the children to permit them to sing it. Despite inner misgivings—we had no desire to have the children fail on something they wanted so much to do—we decided to try parts of it, anyhow, with Group IV. The attempt proved to be a resounding success, and a performance was given by Group IV for Group III. At the end of the school year we decided to do the *Ballad* at graduation, with Groups IV and V participating. Seven of the leading voices were selected to sing the solo part, and the speaking parts were distributed. Although the performance took place in our gymnasium, which is barn-like both in dimensions and acoustic properties, it was a huge success—not only in terms of audience appeal, but also in terms of the growth of our children. Their singing was spontaneous and joyous: they sang well, were conscious of singing well, and thoroughly enjoyed doing so.

In March of that year we started to have school sings. In these, Groups III, IV, and V participated consistently, while Groups I and II (comprising the youngest children in the school) were sometimes auditors. These events were conducive to good singing and produced enough volume of sound to arouse in the children a sensuous enjoyment of music. We sang old favorites, new songs, rounds, part songs. The part songs done here comprised an excellent introduction to this kind of singing for the children who had not had it before. They participated on their level, yet the activity was successful because there were enough present with sufficient vocal experience to carry it off.

The titles of some of the songs sung by the three groups, individually and together, are indicative of the quality of music these young pupils learned to perform.

Group III, for instance, comprising the youngest children taking music, sang songs like *Frère Jacques*, *Little Dustman*, the Brahms Lullaby, *Silver Wires*, and *Snow Bird*.

Both Groups III and IV sang *All Through the Night*, *Coast of High Barbary*, *In the Golden Firelight Dancing*, and *Wraggle-Taggle Gypsies, O!*

Group IV also did *British Grenadiers*, *Capital Ship*, *The Flowers That Bloom in the Spring*, *For He's Going to Marry Yum Yum*, *I Am the Captain of the Pinafore*, *The Man on the Flying Trapeze*, *Massa's in the Cold Ground*, *O No, John!*, *Song of the Volga Boatmen*, *Tragic Story*, and *The Tree in the Wood*.

Both Groups IV and V did — in addition to *Ballad for Americans*—*America, the Beautiful*, *Carry Me Back to Ol' Virginny*, *Columbia, the Gem of the Ocean*, *Come to the Fair*, *Go Down, Moses*, *My Old Kentucky Home*, *Old Black Joe*, *Robinson Crusoe's Story*, *Spring Morning*, *The Star-Spangled Banner*, and *When You're Lying Awake*.

Group V, the oldest, also sang *The Boatmen's Serenade* and *Impatience*.

All three groups sang such songs as *America*, *Auld Lang Syne*, *Christmas Pie*, *Come, Ye Thankful People*, *Deck the Halls*, *He's My Uncle*, *I Am an American*, *In the Spring*, *Reuben and Rachel*, *Row, Row Your Boat*, *Russian Christmas Song*, *Santa Lucia*, *Sea Chantey*, *Swanee River*, *Sweet and Low*, *Three Little Maids*, *Yankee Doodle*.

Another music activity presented to our children was listening. The words "activity" and "listening" may at first seem paradoxical. The listening process may be an activity, however, and it may be a creative one. One does

* Oak Lane Country Day School is the demonstration school of the Teachers College of Temple University, Philadelphia. The divisions of the student groups are on the basis of age more than grade. Group III consists of 8- and 9-year-old children, Group IV of 10- and 11-year-olds, Group V of 12- and 13-year-olds. Although the groups are comparatively small and the outlook of the school modern, the activities are the kind that can be used in any setting. There is one special teacher for music, but the music program has depended on the positive collaboration of the entire faculty. Without such cooperative work, the program could not have been successful.

not listen to music passively. All the time one listens, certain mental and emotional processes are taking place. One listener is perhaps criticizing in his own mind, or following the different instruments, or counting the repetitions of the theme, or just listening for form. Another is composing a highly imaginative story—program notes—to fit his own feelings about the music. Another wallows in the sounds heard, listening on a sensuous level, while another listens on a purely emotional level. Another places the composition in its proper epoch in music, in art. Another identifies the composer. Another feels the subtleties that make that particular composition great and others mediocre, and unconsciously arrives at some decision regarding the composition—whether it is good, bad, or indifferent, whether he likes it or not. Any or all of these reactions may be taking place, or any combination of them, within one listener.

Since keen listening is dependent, first of all, upon a wide listening background and a familiarity with all sorts of compositions, many numbers were played for the different groups without "codifying," without detailed analysis, without cubbyholing every musical factor. At first we simply decided whether or not we liked a composition. (There was no teacher-decision at any time as to correct and incorrect ways of listening.) At all times, however, imaginative listeners who set fanciful tales to the music heard were given ample opportunity

Grooms' Dance



All Happy Now



Pieces like these were written by the children for May Day. It is this kind of creative work that the Treasury Department's Schools at War Program (see advertisement, page 60) and the U. S. Office of Education's High-School Victory Corps (see page 28 and "The Victory Hour," page 64) want to channelize at this time in their respective song-writing contests for students. Songs for the Schools at War Program preferably should be related to the "Save-Serve-Conserve" slogan; for the Victory Corps, anything that can appropriately be sung by any or all divisions of the Corps.

to express themselves in class. Every such story is a personal affair, and was treated as such. When the various listeners had described their individual reactions, we all proceeded to listen for some of the things they had heard.

In Group III the listening was mainly to enlarge the background and to build up a general feeling for different kinds of music. We spent some time on individual factors in musical composition. We learned to distinguish between major and minor keys, and major and minor chords. We learned to distinguish active chords and rest chords, and to recognize the use of one of the simple devices of composition, the sequence. Later we discovered simple A-B-A form. As an aid, we quickly mastered the piano keyboard and had much fun with games of words made of the musical alphabet, which we later used in a brief initiation to the mysteries of score reading.

In Groups IV and V some effort was made to decide why we liked or disliked a given composition, and to give valid reasons for our opinions. We began to find out some of the factors that make up a musical composition. We found good adjectives to describe the music, abstract adjectives mostly. We compared various compositions to see similarities and differences. In Group V we discovered how different themes were used in sonata form, that there is an exposition section, a development section, and a return called the recapitulation.

We went on in Group V and classified similarities and differences in music into characteristics of the contrapuntal, classical, romantic, impressionistic, and modern periods. It is important to emphasize that in all of this work the feeling for the music came first; the classifying, after we had built up some degree of familiarity with the music.

A perusal of the following partial list of recordings listened to by the various groups will reveal that our listening was on a high musical plane. The appreciation of this music was not on an adult level, naturally, but no one would want it to be. The children's appreciation was genuine, and that is, after all, the important and really worth-while achievement.

Both Groups III and IV heard the second movement of Haydn's *G Major (Surprise) Symphony*, the *William Tell Overture* of Rossini, the *Blue Danube Waltz* of Strauss, Tchaikowsky's *Nutcracker Suite*, and recordings of the various instruments of the orchestra.

Group IV also heard Lehar's *Gold and Silver Waltz*, the Schumann-Elman *Traumerei*, and the second movement of the Tchaikowsky *Symphony No. 5*.

Both Groups IV and V heard the Bach *Tocatta and Fugue in D Minor*, the first and third movements of Beethoven's *Symphony No. 5*, all of his *Symphony No. 6*, the third movement of the Brahms *Symphony No. 1*, the first and second movements of the Franck *Symphony in D Minor*, the Mozart *G Minor Symphony*, the Shostakowitch *Prelude in E Minor*, Schubert's *Symphony No. 8*, parts of *Le Sacré du printemps* of Stravinsky.

Group V listened, in addition, to the Paderewski recording of Chopin's *Nocturne in F-Sharp Minor*, *The Apprentice Sorcerer* of Dukas, Ravel's *Bolero*, *The Moldau* of Smetana, *Tod und Verklärung* of Strauss, all of *Symphony No. 5* of Tchaikowsky, and the *Liebestod* from *Tristan und Isolde*.

Groups III, IV, and V all listened to Debussy's *L'Après-midi d'un faune*, Prokofieff's *Peter and the Wolf*, *Ballad for Americans* by Latouche and Robinson, Alec Templeton's *Piano Caricatures*, and native music of China, Japan, Java, Bali, Egypt, Persia, India, and of the Eskimo.

Another activity of the year was the giving of programs organized and presented by the children. In Group III the programs were very successful. Every-

one in the group contributed—perhaps a tune played by ear, perhaps the melody of a song sung in class, perhaps a little piece taught by a classmate, perhaps something original. Some played tunes on the xylophone, some sang, some told stories about music or composers, some told about musical programs they had heard, one danced. There was a real enthusiasm for this activity in the group.

Group IV's programs deteriorated into affairs of amusement only, and were dropped as having no real musical value. In Group V, however, the programs were again successful. Most of the contributions here were at the piano, although some told about concerts or operas heard outside of school, and some spoke on composers.

Yet another activity was rhythmic work, done mostly with Group III. The rhythm orchestra was valuable in suggesting the different timbres of orchestral instruments, in showing the difference between the basic rhythm of a composition and the melody rhythm, in heightening consciousness of the musical phrase, and, of course, in developing the innate sense of rhythm.

The Pledge of Allegiance

OCTOBER marked the fiftieth anniversary of the writing and general adoption of the present Pledge of Allegiance to the flag of the United States of America. The Pledge, virtually as we know it today, was written by Francis Bellamy, a member of the Staff of *The Youth's Companion*, for use on the occasion of the National Public-School Celebration of Columbus Day, held in connection with the dedication of the Chicago Columbian Exposition.

It was James B. Upham, junior partner in the magazine's management, who had first conceived the idea of making this four-hundredth anniversary of Columbus' discovery of the Americas a great patriotic event epitomized by a nation-wide public-school demonstration. Upham had secured the Exposition officials' approval of his project, gained the cooperation of the United States Commissioner of Education, and his magazine was throwing all its resources behind the movement. It was thus that Mr. Bellamy came into the picture: a new member of the staff, he was selected to work with Mr. Upham in gaining favor and publicity for the plan.

Beginning by presenting the idea to the State Superintendents of Education at their annual meeting, Bellamy not only got their support but was chosen chairman of a committee of five to set the project rolling and draw up an official patriotic program to be followed by schools all over the country on the big day. Bellamy interviewed Representatives, Senators, former President Grover Cleveland, and President Harrison. As a result, a joint resolution was passed by the Congress empowering the President to issue a proclamation making October 21 (which corresponds to October 12 of Columbus' Julian calendar) a national holiday. The proclamation read, in part, "Let the National Flag float over every school-house in the country, and the exercises be such as shall impress upon our youth the patriotic duties of citizenship."

In preparing the program for the schools, the committee felt that the Pledge of Allegiance then current lacked force, so Bellamy wrote a new one. It was esti-

There was also some actual construction work, limited to drums and tom-toms, although one primitive string instrument was made. There was some actual *destruction*, too, when we took apart an old upright piano to see how it worked.

Finally, there was the creative work done for May Day. The ease with which this work was forthcoming was astounding. It seemed to show that previous work had not been in vain. Before we started to think as a group about songs and dances for our May Day play, six pieces of music had been composed by individuals on their own initiative. All in all, fifteen compositions were submitted by the children. Two of them are reproduced on the preceding page.

In summary, judging from the quantity and quality of the music sung, listened to, and composed, and—most important—from the enthusiasm with which all this work was entered into (which, of course, cannot be proved on paper and will have to be accepted on faith), we believe that we are justified in considering this a successful program and one which deservedly might be tried out elsewhere.

mated that three-fourths of the 13,000,000 public-school pupils repeated the Pledge on October 21, 1892, on the occasion of the National Public-School Celebration of Columbus Day.

The first change in the wording of Bellamy's Pledge was made in June 1923, at the first National Flag Code Conference, when the words "the Flag of the United States" were substituted for "my flag." At the second Conference, the following year, the words "of America" were added after "the Flag of the United States." No further changes have been made.

A definite manner of saluting in conjunction with repeating the Pledge was prescribed at the second National Flag Code Conference:

In pledging allegiance to the Flag of the United States of America, the approved practice in schools, which is suitable also for civilian adults, is as follows:

Standing with the right hand over the heart, all repeat together the following pledge:

I pledge allegiance to the Flag of the United States of America and to the Republic for which it stands, one Nation indivisible, with liberty and justice for all.

At the words "to the Flag," the right hand is extended, palm upward, toward the Flag, and this position is held until the end, when the hand, after the words, "justice for all," drops to the side.

However, civilian adults will always show full respect to the Flag, when the pledge is being given, by merely standing at attention, men removing the headdress. Persons in uniform render the right-hand salute.

From the time of their issuance by the Conference, these instructions were printed in Flag Code publications of the Army, but it was not until June 16, 1942, that the Pledge and the salute to accompany it were made official by Act of Congress, approved on June 22.

Congress also legislated at this time with regard to displaying the flag at night: "It is the universal custom to display the flag only from sunrise to sunset; however, the flag may be displayed at night upon special occasions when it is desired to produce a patriotic effect."

NOTE: Data from an address by William Tyler Page, president general of the United States Flag Association, at Memorial Continental Hall, Washington, D. C., October 18, 1942.

It's The Little Things That Count!

Words by
TOM ADAIR

Music by
DICK UHL

Two and two add up to four, Four and four make eight; You and you can win the war, These

The first system of musical notation for the song. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

fig-ures in-di-cate. For it's not the large a-mount, It's the lit-tle things that count!

The second system of musical notation. The vocal line continues the melody, and the piano accompaniment provides harmonic support with chords and a consistent bass line.

CHORUS

Don't for-get, put out the light; Last year's dress will look all right; You can save while

The third system of musical notation, which begins the chorus. It features a double bar line and repeat signs. The vocal line and piano accompaniment continue with the same musical style.

oth-ers fight— It's the lit-tle things that count. Wear the hat you bought last spring,

The fourth system of musical notation. The vocal line concludes the phrase, and the piano accompaniment provides a final harmonic setting for the line.

Prepared by the War Savings Staff of the United States Treasury Department.

Copyright, 1942, by Tom Adair and Dick Uhl.

Save your pa-per, wind up string, Pick up pins, don't waste a thing— It's the
lit-tle things that count. Just re-mem-ber, Mis-sus Doaks, Lit-tle strokes
fell great oaks; That's no hoax, Thrift-y folks help to win the war!
Mend your stock-ings, sole your shoes; Scraps of meat make tast-y stews;
Do your part and we can't lose! It's the lit-tle things that count. count.

The lyric was written by Corporal Tom Adair of Fort Jackson, Columbia, S. C. The music is by Sergeant Dick Uhl of Camp Forest, Tenn. Both of these men were detailed to the Treasury Department for a few weeks to do a special piece of work, of which this song is a part.

義勇軍進行曲

T'ien-Han
Translated by Lee Pao-ch'ien
Edited by committee
Marziale

March of the Volunteers

Nieh-Erh
Accompaniment by Lee Pao-Ch'ien

起 来！ 不 愿 作 奴 隶 的 人 们！ 把 我 们 的
A - rise! ye who refuse to be bond slaves! With our very

血 肉， 築 成 我 們 新 的 長 城！ 中 華
flesh and blood Let us build our new Great Wall. Chi - na's

民 族 到 了 最 危 險 的 時 候， 每 個 人 被
ma - s - s have met the day of dan - ger, In - dig - na - tion

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919 N. Michigan Ave., Chicago
(Esquire, November 1942)

迫 着 发 出 最 后 的 吼 声! 起 来! 起
fills the heart of all of our country - men. A rise! A -

来! 起 来! 我们万众一心,
rise! A - rise! Man - y hearts with one mind,

冒 着 敌 人 的 炮 火, 前 进! 冒 着 敌 人 的
Brave the en - e - my's gun - fire, March on! Brave the en - e - my's

炮 火, 前 进! 前 进! 前 进! 进!
gun - fire, March on! March on! March On! on!

Arise! ye who refuse to be bond slaves!
With our very flesh and blood let us build our new Great Wall.
China's masses have met the day of danger,
Indignation fills the heart of all of our countrymen.
Arise! Arise! Arise!
Many hearts with one mind, brave the enemy's gunfire,
March on! Brave the enemy's gunfire,
March on! March on! March on! on!

Translation by Lee Pao-ch'en

Arise! You who refuse to be bond slaves!
Let's stand up and fight for liberty and true democracy!
All our world is facing the chains of the tyrants,
Everyone who works for freedom is now crying:
Arise! Arise! Arise!
All of us with one heart, with the torch of freedom,
March on! with the torch of freedom,
March on! March on! March on and on!

Translation by Liu Liang-mo

High-School Victory Corps

EVERYONE who reads the JOURNAL is acquainted with the High-School Victory Corps, one of the most significant and practical enterprises ever initiated by the United States Office of Education. Its purpose is basic in the needs of the war effort, the two major objectives being the training of youth for whatever war service will be demanded of them after they leave school, and the active participation of youth in their community war efforts while still in school. The eight specific divisions of these two objectives were listed in the last JOURNAL. In two of them members of school music organizations can give active service, whether or not performance, teaching, or conducting music are directly involved: (1) wartime citizenship training—to strengthen and redirect the required studies in the school curriculum which are basic to citizenship training for American life; in this connection to insure a better understanding of the war, its meaning, progress, and problems; (2) community services—to prepare selected young people for work in essential service occupations of civilian life, including business, homemaking, and the professions; in this connection to prepare young people to render immediate volunteer service in civilian defense, care of young children, home nursing, and other service activities requiring some initial training.

The Music Educators National Conference in cooperation with the Office of Education has drawn up an outline of activities in which school music organizations participate in the regular activities of the Victory Corps. The announcement shortly to be released will point out that these services may be performed by the groups as such or by individual members. A high-school pupil, for instance, who volunteers for the care of young children and utilizes that opportunity to teach the children songs in line with the war effort and the philosophy of world democracy that knows no national or racial boundaries, or who in any other capacity extends the work of the teacher, either in school, among his fellow

students, or in the community, will be giving a service that is worthy of recognition. Members of the marching band may cooperate with their Civilian Defense Council in instructing Civilian Defense units and members of the home guard in the fundamentals of formal drill; cornetists and trumpeters may play the regulation bugle calls for community events; small ensemble groups may serve as leaders and starters in community sings; school bands and even choruses may play and sing "off" contingents of draftees and enlisted men. In fact, all of the suggestions in Sections I, II, and III of the Program for Music Education in Wartime (pages 19-20, last issue) apply to the Victory Corps' plan of operation.

It will be seen that the functions of school music groups center chiefly in the Community Service Division of the Victory Corps. In one respect the pupils in the music departments of our schools are fortunate, because they are members of units already organized and trained and ready to go into action. Music directors should consult their superintendents and local Victory Corps directors, who can obtain for them all necessary information, either from the Office of Education or from M.E.N.C. headquarters.

Every student should think first of the opportunity to serve, no matter what the area of his service, because the Victory Corps is one of the most consequential measures ever taken in education and merits the support alike of all high schools and all high-school students. For their services, music students will receive the insignia of the Community Service Division. Some may think at first that there should be a special insignia for music, but if they will reflect on the underlying philosophy of all community service and of music's part in the entire war effort, they will realize that music is truly a part of community service—a forceful part.

The Victory Corps, sponsored by the Office of Education and based upon the recommendations of that Office's Wartime Commission, of which Commissioner of Education John W. Studebaker is chairman, offers every high-school student in the United States the opportunity of taking active part in the national war effort.

[See "The Victory Hour," page 64.]

The Treasury Department's Schools at War Program is launched by a parade of 4,000 school boys and girls in the nation's Capital. (See page 64.)



The Navy's School of Music

ENSIGN J. M. THURMOND

THE UNITED STATES NAVY has long recognized the value of music, both in maintaining morale and as a recreational factor, and for many years there have been Navy bands on the flagships and principal shore stations of this branch of the service. The old fleet bands were recruited from such musicians as might be included in the ship's company, and while many of them were excellent playing organizations, the problem of obtaining replacements frequently became troublesome as men were transferred from ship to ship or finished their enlistments, leaving vacancies in their bands; it was also difficult at times to find enough good players to fill out the instrumentation of the bands, and the calibre of the music played necessarily suffered while comparative beginners were being broken in. Accordingly, in an effort to alleviate these difficulties, the Bureau of Naval Personnel established in the spring of 1935 the United States Navy School of Music, and placed it in my charge.

It became the function of the Navy School of Music at that time to receive men especially examined and enlisted for the music branch of the Navy, train them comprehensively in practical and theoretical music, and ship them out in twenty-piece bands. As the men in these bands were not subject to individual transfer, the whole band being transferred as a unit, and since the enlistments of all the band personnel would naturally expire at approximately the same time, many replacement problems were obviated. Other benefits derived from the school were the additional schooling given the men and the better balance, made possible because the school sent out only balanced units, having a wide selection of material to choose from in making up the complement of each band. As a result, the School of Music was able to send out well-trained bands, strong in every department, capable of playing a higher grade of music than their predecessors and with greater possibilities of development because of the longer time of playing together which lay before them. Replacements no longer became a headache, as they were furnished by the school in the few instances in which they now became necessary.

Once established, the progress of the U. S. Navy School of Music was rapid. Originally housed in one of the oldest buildings in the Washington Navy Yard, with a quota of eighty-four students and twelve instructors, it has expanded until it now has a complement of almost four hundred men, has outgrown one additional building, and is soon to move into new quarters specially designed to meet its needs. The school now graduates eight bands each year, and could probably place twice that number, such is the demand for school-trained bands.

The quality of musicianship of the personnel, always high because of strict entrance examinations, has improved during the past year because of the many professional musicians being attracted to the service. Applicants for the School of Music first must submit an application form which sets forth their past training and experience; if the application is accepted, the applicant then must pass the regular Navy physical examination before coming to Washington for his final musi-

cal test. If his performance is satisfactory, he may then enlist in the Navy and proceed to Norfolk, Virginia, for three weeks' basic training at the Naval Training Station, after which he reports again to the School of Music, this time as a full-fledged bluejacket, for a course of instruction in music. It is also possible for nonrated men to enter the school from general service, if they are successful in passing the entrance examination. It is thus possible to maintain a high standard of performance in bands graduating from the School of Music by eliminating at the very start all men unfitted by training and experience for duty as Navy musicians.

The further training provided by the school is varied and intensive. Instructors are chosen from the outstanding musicians in the Navy, and many of them, besides being artists on their instruments, are graduates of accredited conservatories and universities, well qualified to teach the theoretical subjects which supplement the instrumental instruction provided for the students. Since technical proficiency on his instrument is the first requisite of a good bandsman, each student receives a private lesson on both his major and minor instrument each week, and daily individual practice is required in order to assure his progressive development as a reader and executant of standard band literature. The study of a minor instrument is not required, although it is encouraged. Courses are offered in ear training, harmony, history of music, and orchestration, and there are enough sections of each course to enable the registrar to place each man in a section commensurate with his level of achievement, in this case a very important consideration, since the educational equipment of the students varies individually from a high-school diploma, with no courses in music, to a master's degree in music, with, in some cases, several years' teaching experience. It is the aim of the School of Music to permit each student, whatever his previous experience, to continue his studies at his own level, and in many cases his work has immediate practical application; for example, several student-arranged or -transcribed numbers have appeared on recent concert programs of the School of Music.

The leaders of our school bands also receive their training at the U. S. Navy School of Music; in fact, completion of the student bandmaster's course offered here was recently made one of the prerequisites for the rating of bandmaster. The student bandmaster's course includes, in addition to the regular theoretical subjects, training and experience in conducting and drum-majoring. Applicants for this course are first-class petty officers, selected for their qualities of leadership and musical ability.

The actual playing experience received by students while in school is extensive and of much value in fitting them for their future duties as sailor musicians. The School of Music is steadily called upon to furnish music for programs, parades, and dances sponsored by patriotic and service organizations in Washington and nearby localities, and is always ready with anything from a four-piece dance orchestra to a symphonic concert band or orchestra, a male quartet to an a cappella chorus of

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N. RIMSKY-KORSAKOFF'S

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Transcribed by GREGORY STONE

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one hundred voices. Probably the highlight of the current season is the concert in Constitution Hall scheduled for November 6, featuring the concert band and the chorus in a program which ranges from Bach to Shostakowitch. We have selected for this band eighty of the finest musicians in the school, with whom we have presented in a regular schedule of broadcasts a series of programs that we believe are unique in their treatment and highly superior in musical content. The chorus has also frequently appeared on these broadcasts, and affords those men interested in vocal music an opportunity to continue in that line along with their instrumental study. Acquaintance thus made with fine music, aside from the enjoyment of listening and participation, helps to round out the education of the student musicians, and forms the basis for a lasting appreciation of what is good in music.

The working day at the U. S. Navy School of Music is a full one. The mornings are spent in rehearsals, and the afternoons in class work and individual lessons. Several mornings a week the student bandmasters work with the groups of students assigned to them, rehearsal time being divided between concert and dance band. The remaining mornings of the week are taken up by rehearsals of larger groups, such as the concert band, the chorus, and other organizations directed by members of the staff.

Physical fitness is kept up by a regular schedule of physical and military drill, and by a wide variety of athletic activities. The sports open for the men include softball, basketball, tennis, swimming, tumbling, volleyball, fencing, ping-pong, and bowling. Most of these sports are of an intramural nature and afford an opportunity for everyone to participate, regardless of proficiency in athletics; however, an excellent softball team won the Navy pennant in the Navy Yard Softball League this year, making it the second in a row for the School of Music, and a basketball squad of former collegiate stars is drilling strenuously in preparation for a winter of competition in service men's basketball leagues, with prospects bright for a successful season, so it is evident that Navy musicians are by no means weaklings.

Leadership and self-reliance are also learned by the men at the School of Music, as it is a military organization in which students who are worthy of it are given positions of trust, acting as student petty officers and helping in the administration of the school, learning first

to control themselves and then to lead others. All hands learn cleanliness, neatness, and the value of a good personal appearance, and are required to help keep their quarters clean. A course of instruction at the U. S. Navy School of Music is of much more than musical value.

Twice each year, in May and in November, graduation exercises are held, and after a period of instruction averaging about a year in length each man in the graduating bands receives a diploma and our blessing. Four bands, each comprising twenty student musicians and a student bandmaster, usually make up the graduating class, although on one occasion the school was called upon to send out eight bands at one time. We did so cheerfully, and soon made up in new recruits more than the number of men sent to sea.

Once at sea the Navy School bands normally spend most of their time in rehearsal and in concerts of serious and popular music for the officers and the crew of their ship, and play for dances when the ship is docked. However, under present wartime conditions they stand watches, four hours on and four hours off, with the rest of the crew and man their battle stations like true man-o-war's men, so in many cases their opportunities for practice and rehearsal are few and far between, although many bands still play their regular concerts in the face of these adverse circumstances. Thus now, in time of war, it is more important than ever that Navy musicians receive their training before they go to sea, because there is very little time for it once they get there. Many school bands have been transferred from their ships to shore stations, and are consequently able to do much more playing, although they no doubt sometimes wish they could be out there with their buddies when the call to battle stations is sounded. They have their work to do, however, and are doing it cheerfully; dances for service men, bond rallies, parades, all help to keep up the morale of the men in the service and of the country as a whole.

It has been our objective to give the graduates of this school the equivalent of conservatory training in music and to lay the groundwork necessary in order that our men might successfully assume their military duties. We hope we have been able to do so, and we derive much heartening encouragement from the reputation they are winning for themselves and the school throughout the Navy, both as musicians and as man-o-war's men.

Supplementary Information on Music in the Navy

From a bulletin issued by the United States Navy School of Music for the civilian musician contemplating entering one of the armed services.

THE United States Navy School of Music was established by the Bureau of Navigation in 1935 for the purpose of training instrumentalists and leaders to fill the increasing need for trained musicians in our rapidly expanding Navy. A unit band from the school was chosen to accompany the Midshipmen on their "Practice Cruise" to Europe in the summer of 1936, and since that time unit bands have accompanied the President of the United States and the Secretary of the Navy on several occasions when they have cruised aboard ships of the Navy. On numerous other occasions bands from the school have accompanied newly commissioned ships on their "shake-down cruises," and a School of Music band was present at the commissioning of the Navy's new battleship, the U.S.S. North Carolina.

It is the aim of the Navy School of Music to equip each ship or station allowed a musical organization with a well-trained twenty-piece unit and a leader. The unit band is trained to play any form of music—concert or popular, band or orchestra.

Since its inception the Navy School of Music has graduated twenty-eight bands of twenty-one men each, including a bandmaster, all of them being assigned to flagships or shore stations of the Navy. The quota of the school at present is 344 student musicians, 24 student bandmasters, and 35 instructors.

Organization

The students are divided into two groups: student musicians and student bandmasters. The large majority of the student musicians are recruits who are admitted directly from civilian life. Men who have already joined the Navy sometimes request that they be sent to Washington for a course at the school; if they pass the music examination, they are admitted, providing they have been in the Navy only a short time, because essentially the School of Music is a recruit, or Class A, school. (Class A schools are those designed to assist the forces afloat by giving such elementary instruction to recruits as will make them more

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THE GLENN FESTIVAL BOOK FOR TREBLE VOICES

Unison, Two-Part, and Three-Part

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This collection is intended for choruses of either girls or boys, or both, from the upper grammar or junior high school grades. These are repertory numbers for concerts, festivals, commencements, etc., from the writings of Grieg, Mendelssohn, Schubert, Bach, Praetorius, Mozart, Hosmer, Kjerulff, and from folk-song sources.

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This collection, compiled by that eminent authority on choral music, Noble Cain, contains program or repertory material covering diverse subjects and a variety of needs. Included are outstanding works by early and present-day composers. There are choruses for girls' voices (two- and three-part), boys' voices (three- and four-part), and mixed voices (four-part). Here is ideal first- and second-year material for the high school chorus that has had little preliminary training in part-singing. The musical value of the numbers in this collection makes them worthy also of program listing by older and more experienced choral groups.

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With our entire catalog of choral works at his disposal, Mr. Cain chose the fifteen numbers in this second collection as being those most admirably suited in quality, grade, range, and text to the uses of Intermediate High School students. Certain of the works listed required no adaptation to the special purpose of this book, but the greater portion of the contents reflect in one way or another, the sure touch of Mr. Cain's experienced hand. There are two numbers each for girls' voices (S.S.A.) and boys' voices (T.T.B.B.). The other eleven are for mixed chorus (S.A.T.B.) and include some wonderfully effective works. Representative numbers are Noble Cain's delightful arrangement of Lily Strickland's *My Lover Is a Fisherman*, Rachmaninoff's ecstatic *Through the Silent Night*, both for girls' voices, Teschner's devout *All Glory, Laud and Honor*, in the exquisite Bach harmonization, and a fresh new adaptation of *Deep River*.

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For the school band or orchestra director who recruits from beginners this is a most practical instruction book. May be used either in class or private teaching. It is intended especially for the young beginner as it presents instruction in a pleasing manner, progressing step by step, with ample recreation material interspersed to maintain interest. The technical exercises are presented in various tonalities, and the student's progress, while gradual, takes him to where he makes a start on double and triple tonguing.

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immediately useful and give them the groundwork necessary for the lowest petty-officer ratings.) Student bandmasters are picked musicians in the Navy who have attained the rating of first musician or first-class petty officer in the musician branch, have not had more than fifteen years' service, and who, upon graduation, have at least four years of obligated service. They enter the school with years of sea duty behind them and, upon completion of the intensive course for bandmasters at the school, are fully aware of the responsibilities involved and the importance of their job as bandmasters in the Navy.

Requirements

Applicants for enlistment for the U. S. Navy School of Music must be:

- Native-born or fully naturalized citizens of the United States.
- Not less than 18 nor more than 30 years of age when enlisted.
- Of good character.
- Mentally qualified.
- Not less than 63 inches in height.
- Of proportionate weight to age and height.
- High-school graduates, or must have an equivalent education.
- Unmarried, and remain so during course of instruction.
- They must also:
- Enlist in the United States Navy for a period of six years.
- Pass a rigid physical examination.
- Furnish authentic evidence of age.
- Secure written consent of parent or guardian, if under 21 years of age.

Have no police record (except for minor infractions not involving moral turpitude).

Have no juvenile-court, reform-school, or prison record.

Pass satisfactorily a music examination on the following subjects: sight reading, technic, tone, attack, rhythm, memory, phrasing.

Outline of the Course

STUDENT MUSICIAN

Length of Course. Approximately fifty-two weeks. (This course is designed primarily to enable the student to play correctly and efficiently in band or orchestra.)

Subjects Taught. Harmony: intervals; chord construction; rules of part writing; cadences; harmonic minor; principal and subordinate chords and their inversions; dominant seventh chord; simple modulation; passing notes; suspensions; organ point; harmonization of simple melodies and basses. (Text: Goetschius.)

Solfeggio: sight singing, with or without accompaniment, in treble, bass, alto, and tenor clefs, using syllables; fixed do; melodic, rhythmic, and harmonic dictation. (Text: Lavignac.)

Elementary musical theory: major and minor key signatures; qualities of musical sounds; signs of intonation; signs of duration; time signatures; words and signs used in musical composition; musical abbreviations; genders; tetrachords; instruments; scales; ornaments; interpretation. (Text: Longy-Miquelle.)

History of music: the history of music from ancient times to the present, with phonograph records to illustrate the text. (Text: Pratt.)

Dictation: (1) melodic dictation—the practical application of theory enabling the student to think and write tones as he hears them, in conjunction with rhythms and meter (2) harmonic dic-

tation—the ability to write and hear chords, diatonic and chromatically altered, and their inversions, modulations, and embellishments.

Instrumentation (a selective course): (1) a study of the instruments related to the military and concert band divided into three groups—woodwind, brass, and percussion; (2) transposition—relation of the different tones to the concert pitch; (3) arranging and transcription—knowledge of the various tone colors of the instruments and their practical application, from the brass quartet to the full band score; (4) the student has an opportunity to hear his arrangements played by the student bands.

STUDENT BANDMASTERS

Length of Course. Approximately fifty-two weeks. (This is an advanced course of training which trains the student to take charge of a band, conduct, and arrange.)

Subjects Taught. Conducting: baton technic; history; interpretation; program-making. (Text: Stoessel.)

Harmony: advanced harmony—dominant ninth and inversions; diminished seventh; sequences; harmonization of figured basses and florid melodies, using all chord material. (Texts: Goetschius, Leighton.)

Solfeggio: advanced sight-singing and ear-training course, including singing of different clefs; harmonic, rhythmic, and melodic dictation, and other aural training. (Texts: Wedge, Lavignac.)

Bandstratation: arranging for band and orchestra; instrumentation; study of the instruments, their compass, possibilities, difficulties, etc. (The school offers excellent opportunities for students to hear their arrangements played.) (Texts: Heacox, White.)

Theory: advanced work in notation, rhythm, keys, scales, transposition, and musicianship. (Text: Longy-Miquelle.)

Other Training: student bandmasters learn leadership, drum-major baton technic, how to maneuver a band at different military formations, and other duties of a bandmaster in the Navy. They are placed in charge of a band of twenty pieces soon after their arrival and learn, under the expert supervision of the instructors, the many and varied methods of becoming successful leaders.

Extracurricular Activities

The School of Music often furnishes the music for programs and dances sponsored by patriotic and service organizations. The concert band, comprised of the better musicians in the school, is making a name for itself in a series of weekly radio broadcasts under the direction of Ensign Thurmond. The chorus gives many of the men a chance to carry on with their vocal work. The "A" Dance Band, made up of former big-time musicians, plays a type of swing that is unexcelled in service organizations.

Besides the many important engagements played by the massed band, small jobs are played by the twenty-piece units, including athletic events. Many dances are played by the unit dance bands formed from the unit bands of the school, giving students practical experience in this line of work also.

There are many opportunities for students to hear fine music. All students may attend the winter concerts of the U. S. Navy Band Symphony Orchestra and the summer concerts of the U. S. Navy Band, both of which organizations are under the direction of Lieutenant Charles Brendler. Besides these, there are the concerts of the Army and Marine Bands, the National Symphony, and many solo recitals of visiting artists during the winter season.

For information concerning enrollment in the Navy School of Music, write: The Officer-in-Charge, Navy School of Music, Navy Yard, Washington, D. C.

Band and chorus of the United States Navy School of Music, with Ensign J. M. Thurmond, officer-in-charge, on the podium.



Correlation in High School

PHILIP GORDON

IT MAY BE ASSUMED that progressive educators everywhere deplore the packaging of knowledge in numerous different educational boxes and welcome coöperation among the so-called departments. It may also be assumed that alert administrators will encourage such coöperation and will assist in making possible the practical execution of proposed projects designed to further this aim.

The first step in the administration of a program of correlation is the choice of a coördinator whose work and position logically fit him for that job. The person who, more than most others on the high-school faculty, is called on to do things for others or to assist in doing them is the music teacher—not the wild-eyed temperamental "artist," not the peripatetic pitchpipe blower, not the high pressure businessman-bandmaster, but the genuine teacher, whose first interest is service to the child, the school, and the community.

Unfortunately, high-school work still is divided into "subjects," each air-tight and vacuum-sealed, and it is contrary to tradition for a teacher to acknowledge the existence of any other "subject" than his own, much less admit that another has anything to offer which might make his own more interesting and vital. Nevertheless, the music department is likely to be deep in everything that goes on. How can you plan a Thanksgiving program, or a Christmas celebration, or a patriotic assembly without music? Just as soon as assembly programs outgrow the phase of prepared orations and advance to—let us say—the staging of dramatized episodes, the active participation of the music department in the planning and execution becomes an indispensable factor. A good deal might be written about this aspect of correlation alone, but for the present discussion it is sufficient to emphasize that the evolution of the assembly program has brought the music teacher into a significant position as coöperator and correlator.

The peculiar nature of music, which makes it indispensable in programs planned for public performance, operates with equal force to make it an ideal medium for correlation with other studies. Its emotional appeal to adolescents is very strong. It often requires, or at least invites, physical participation. High-school students love to sing, play, or just listen to music; they love it so much that parents and neighbors sometimes find it difficult to stand the strain.

There are numerous ways in which music can act as a correlating factor in the day-to-day work of the school. But there are at least three obstacles in the path of planned correlation—and anything less than planned correlation is just a stunt or an amusing diversion, not worth the time and exertion involved. The first obstacle is that some—too many—administrators, having got their schools organized so that everything runs automatically, shudder at the thought of changing a detail of the intricate pattern even for a moment. In their minds a school exists primarily for perpetual motion. The second difficulty is that some—too many—teachers resent and fear anything that threatens to change their

old routines. They teach now exactly as did their own high school teachers.

The third obstacle comes from the unavoidable petty snags in school organization—conflicting time schedules, lack of rooms for special purposes, and, worst of all, overloaded teacher programs which make it almost impossible for any but the most energetic to take on additional work. The administrator with a gift for cutting through the brush to come out in the clear will do all he can to overcome this difficulty. In any sensible philosophy, the details of administration exist to facilitate the accomplishment of educational purposes; if the details get in the way, they must be changed.

It is patent that not merely the acquiescence or encouragement, but the active assistance, of the administrator is essential to the inauguration of any planned activity in the field of correlation. Intelligently conceived and carried out, a classroom correlation program may function in some part of the school every day through a great part of the year.

This would add perhaps an hour a day to the duties of a department which already has so much to do that its work runs over into evenings and Saturdays. That it nevertheless is wise for music teachers to assume this additional assignment—that, if one wants to look at things selfishly, it pays dividends—will be discussed later. Just now let us consider some of the projects which can be and have been undertaken in the correlation field with music as the binding factor.

One of the most fruitful fields for such work is found in poetry and music. In the study of American poetry attention frequently is centered on ballads and folk songs, which are still so much alive in this country as to merit a special curator in the Library of Congress. Such material cannot take on living interest unless it is sung. The same may be said of a good deal of English verse; the songs of Burns, for example, never were made for reading. The recently revised English curriculum of a large city system devotes several pages to correlation with music.

An equally important field can be cultivated in the correlation of the social sciences and music. This is of particular importance at the present time. Too many high school pupils come from homes which have no roots in American soil and which breed, if not actual scorn for the unaccustomed freedom which this country offers, at least ignorance of the basic principles of American democracy. In the wealth of folk song which all our settlers, even the earliest from England, brought here and wove into the pattern of American life lies a branch of study out of which may be developed a better emotional attitude among those who need it. They will at least discover that their own forebears contributed something indestructible to the American spirit, something that gives the young generation a stake in a country which they have a right to call their own. The importance of music in the social studies has been recognized by publishers as well as teachers, and several practical books are available that have been developed along that

line. But publishers will put money only in what they think will sell, and it is significant that these books are on the elementary and junior high levels, where departmentalization is not so jealously entrenched as in the senior high school.

The head of a large science department says that the study of sound is avoided by many teachers of physics, although in his opinion it has a closer connection with daily life than some of the other topics in the course. He emphasizes the young student's interest in radio entertainment, in short-wave communication, and of course in his own voice. But the study of sound involves some contact with musical instruments, and apparently some teachers prefer to ignore the whole subject rather than ask for assistance. A few members of the school orchestra with their fiddles and flutes could solve the problem.

In a high school that cultivates a skillful dance group, several projects in the Elizabethan dance have been developed in association with the music department. Pavans, galliards, and other dances popular in the sixteenth century have been presented, authentically done, with music of the period played by the school's string quartet. In these projects obviously the English department profited also, at least to the extent that the youthful readers of *Twelfth Night* no longer took a galliard to be a kind of garment. The music department also reaped a profit, for some of these dance forms occur in the works of later composers, especially J. S. Bach, and the music appreciation classes thus got a vivid lesson in the origin of the classical suite.

The singing of songs in foreign languages is eagerly and joyfully taken up by students not only of the modern languages, but also of Latin. At Christmas they love to do the carols in the original languages. At other times *Gaudeamus igitur* and other student songs bring relief from declensions and conjugations, and make the pupils feel that they really are using Latin.

The correlation of music with art has obvious possibilities. Few correlations can offer such strong mutual advantages. Several books have been written which emphasize this viewpoint in approaching the history and appreciation of art and music, but these books are on

the college level, and again it appears as if publishers were unwilling to risk any capital outlay along these lines in the secondary field.

But these projects all involve teachers in more work. What will be their attitude toward such a situation? As far as music teachers are concerned, it seems safe to say that they will welcome it—if they are competent teachers. There are several reasons for this. First, here is an opportunity for service along lines that have provoked much thought and discussion among progressive educators. Second, a correlation program will necessarily bring music to the consciousness of many students not otherwise affected by it. Third, the more numerous the ways in which the music teacher reaches out to, and becomes known among, the student body, the better for his own organizations and activities. Fourth, such assignments tend to remove the music teacher from the category of "specials" and bring him closer to equal standing, equal responsibility, and equal opportunity with the rest of the faculty.

If any teacher objects to taking part in correlation projects, it is likely to be because he does not feel qualified to do so. There are still many music teachers who were appointed because they took vocal lessons or played in a dance band. But the new crops are much better. Requirements are more stringent. Better preparation is obtainable at the teachers colleges. And, best of all, music teachers now feel that they are teachers first and musicians second. This does not mean that they neglect the subject-matter field. On the contrary, music teachers probably are better musicians now than they ever have been before, for the competition in their field is keen, their results are always on exhibition, and they must be excellently equipped or they cannot hold a job long. It is hard to find a school music teacher who does not attend a course or a clinic during the summer vacation. Give these wide-awake teachers time to develop, and they will become equal to the demands of the correlation program. Many are equal to it now. With the coöperation and active assistance of their administrative superiors, they can contribute much toward making correlation function vitally in high-school education.

Tragedy and Triumph of "Chee-lai"

SEE PAGES TWENTY-SIX AND TWENTY-SEVEN

IN 1937, the "Manchuria Incident" developed into the "China Incident." Many in the Western world accepted this label of the Japanese war mongers, not seeing that the happenings in China were just the prelude to a forthcoming world conflict. But the youth of China knew about it. Chinese students, who saw their schools imperiled by the relentless progress of the invader, hurriedly packed their books, left universities and colleges together with their teachers, and wandered into the interior. Their travels lasted many months. Camping under the open sky, continuing their studies under the shade of trees, these idealistic young people saved the spirit of China. They moved and rebuilt their schools, and while they marched, they sang "Chee-lai, Chee-lai."

"Chee-lai, Chee-lai"—"Arise, Arise." The Chinese guerilla, harassing the enemy at his back, passed the call on, the song of hatred, of love and of hope.

Its composer, Nyi Erh, has not lived to experience his greatest triumph. A native of the Southern province of Yunnan, he ran away from home with his violin and joined a group of young folk singers who wandered as minstrels through vast parts of China. He saw his country and saw into the heart of his people. In his youthful scorn for Japanese imperialism he wrote "Chee-lai" in 1933. Later, lacking technical training, Nyi Erh, the self-appointed musician, decided to study composition. Since he had no money to travel to the United States or to Europe—he was

then a poor clerk in a Shanghai firm—Japan seemed to be the only possibility. So in June, 1934, the man, who hated the Tokyo government as much as anybody could hate it, arrived in Japan. A month later, he was dead. "Drowned," said the official Japanese record. "Murdered," said his friends who had seen the dead body, eyes, nose, mouth and ears bleeding, and who knew that his name had prominently figured on the blacklist of the Japanese secret police.

Nyi Erh only reached the age of twenty-three. His death spurred one of his intimate friends, Liu Liang-mo, to continue his work. Liu introduced mass singing in China. First there were only tiny groups, but the idea grew, until a few years later hundreds of thousands sang "Chee-lai" and Nyi Erh's other tunes, his Road Building Song, Longshoremen's Song, Fisherman's Song. Office boys, clerks, apprentices, storekeepers, laborers, ricksha coolies—democratically they got together in these singing groups, and democratically they chose their conductors out of their midst.

"Chee-lai" became the recruiting song of the guerillas—their ranks grew and grew. In 1941, there were about 800,000 guerillas operating in China, well hidden, well armed, ready to fire the deadly bullet at the invader—800,000 burning to revenge Nyi Erh and to disturb the sleep of the Japanese Himmlers and Heydrichs day after day.

—WILL SCHABER

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Music for the General College Student

LINDSEY HENNING

THIS STUDY—a condensed report of the results of a survey made in the spring of 1941—was prompted by the realization that a significant change has been taking place in recent years in the attitude of our colleges and universities toward music.

The music department formerly was looked upon as a professional or semiprofessional school, or, at least, as a department where especially interested, and especially talented, amateurs received technical instruction in the mysteries of music. It had very little to offer to a member of the general student body. If such a student had the talent and/or interest, plus the cash in either case, he might take private lessons in applied music. The theory department had nothing for him unless he wished to embark upon a really serious study of music. There remained open to him, then, only one other direct contact with music: membership in some organization such as glee club, choir, band, or orchestra.

Unfortunately, in a great many instances these organizations existed primarily as advertising media for the school, and hence their value as teaching media was at a low level. Little attempt was made to give the student a broad acquaintance with the musical literature in his field. Consequently, he emerged from college familiar with perhaps only the three or four dozen compositions which his group had prepared for programs, and probably unable to name the composers of a third of them. Obviously, the student's musical experience, meager even in his own field, was limited to that field, as far as his college work was concerned.

There were, of course, exceptions to the situation above described. Numerous schools sponsored concert courses; some made a sincere effort to give the students musicianly understanding and broad experience in their respective fields of musical literature. Still others were experimenting with a new type of course, a course designed not for the musician but for the layman.

It is with this type of course, designed to present music as a cultural subject, or better perhaps, as a cultural experience, to the general student bodies of our colleges and universities that this study is concerned. It is not concerned with the causes that brought about the widespread recognition of this type of course as a vital part of the college curriculum. That phase of the subject would make an interesting study in itself.

We are interested here in such questions as would come to the mind of an educator who is organizing this type of course for the first time, or who wishes to evaluate the course he is now offering in the light of the practices and experiences of others. His questions would have to do with the general status of such courses among colleges and universities; their content and the methods of conducting them; the type of students who enroll and their reasons for doing so; the time given to the courses and the amount of credit allowed; and with an evaluation of such courses by those who have been offering them.

This study is also concerned, to a limited extent, with the extracurricular efforts to bring the general student into vital contact with music. It does not include an

extensive study of college music organizations, choirs, bands, orchestras, nor of applied music for the non-music majors.

Since the aim of the survey was to get as comprehensive a picture as possible of what is being done with the general music course, the research covered a fairly large number of characteristic schools of different types, representing all sections of the United States. To this end questionnaires were sent to 106 colleges and universities. Replies were received from 63, classified as follows: 6 state universities, 12 independent universities, 2 municipal universities, 25 coeducational colleges, 6 women's colleges, 7 men's colleges, and 5 teachers colleges.

Each group of schools questioned included, as far as possible, a representative variety, some large and some small, located in different sections of the country. Junior colleges were not included in the survey.

The first point of interest is the number of schools offering a general music course. Of the 63 schools reporting, only 4 stated that they did not offer such a course. On the other hand, in the 59 schools which reported affirmatively, there appear to be 100 different courses available. In most cases this is explained by the fact that one or more advanced course is offered, kept, however, on a nontechnical basis.

It is interesting to note the difference of opinion in the selection of course titles. Well over one-third of the courses bear the traditional titles "Appreciation of Music" or "Music Appreciation," or are called simply "Appreciation." Running a very poor fourth, with only four listings, is "History and Appreciation of Music," with "Introduction to Music" tied for the same place. Then comes a large number of courses receiving from one to three listings each, mostly one. This last large variety of titles might be classified into two groups: those which are suggestive, such as "Music as Literature and Language," and those which specifically state or describe the content of the course, such as "Music Since Beethoven" and "Development of the Symphony and Chamber Music." The ratio of the second group to the first is approximately two and one-half to one.

One item on the questionnaire asked for the length of time the courses have been offered. Grouping of the replies shows that 25 of the schools have introduced this type of course during the last ten years. During the preceding decade there were only 16, and in the ten years before that, only 5.

We consider next the type of courses offered. This section of the report is condensed rather drastically here. The type of general music course most in favor is built around (1) listening to records, (2) studying the music itself, or (3) studying about composers and their music, with the emphasis placed in the order given. Many courses combine the first and second plans, fewer the first and third, and some use all three. In the use of music itself as the text the independent universities are outstanding.

As to the methods by which the classes are conducted, listening to music is used by almost all the schools. Lec-

tures are used by about 90 per cent, discussion by 75 per cent, and class recitation by about 50 per cent. Two-thirds of the schools use outside reading with written reports. Student participation through performance in class was not favored by any considerable number.

In considering the types of courses used, it is well to mention that four-fifths of the schools favored courses designed primarily for the general student body, while one-fifth favored dual-purpose courses designed for both general students and music majors.

Anyone who is interested in the development of music courses designed primarily for the general student body will wish to know, as a matter of course, what per cent of the students are being reached by such courses. Since not all of the schools reported the number of students enrolled in their courses, it is impossible to give the total percentage for the 63 colleges and universities reporting. Some interesting group percentages, however, can be deduced. The per cent of students reached by the general music courses in state universities varied from 1 to 4 and in independent universities from 1 to 40. It so happened that the two municipal universities reporting each showed 7 per cent. In the coeducational liberal-arts colleges the variation was from 2 to 40 per cent; in the men's schools, from 2 to 15 per cent; in the women's colleges, from 8 to 15 per cent; and in the teachers colleges, due to music or fine arts requirements, from 50 to 100 per cent.

Before leaving this topic, it is pertinent to note that a substantial majority of the schools reported that they make no special effort to interest students in the general music courses. Those that do use some sort of special effort were asked to state the nature of such efforts. Among the answers given were the following:

- "Required in certain cases."
- "Counselors suggest the courses to students frequently."
- "Art or Music Appreciation required."
- "Library of recordings open to the entire student body."
- "Turning out interested class members."
- "Music is made one of the electives for practically any major."
- "It is one of the fine arts courses required for the bachelor of arts degree."

Of more than passing interest is the ratio of men to women enrolling in these courses. In a substantially large number, though not a majority, of schools the men constituted from 40 to 50 per cent of the students in the course. More than a third of the coeducational liberal-arts colleges reported a 50-50 division. One school reported 60 per cent men. Contrasted to this was a low of 15 per cent.

Much diversity of practice was found with regard to the length of the courses and the amount of credit granted. The length varies from one quarter to three semesters, but in an over-all percentage the full-year courses predominate, totaling approximately 60 per cent as against 40 per cent for those running but one semester. The amount of credit per semester varies still more. No credit is given for 1 per cent of the courses. Slightly more than half carry two hours credit; almost 30 per cent carry three hours; and slightly more than 10 per cent, one hour. Other amounts of credit—one and a half, two and a half, four, and five hours—were represented in not quite 10 per cent of the total number of courses. As to the over-all average amount of credit allowed, approximately three-fourths of the courses were

more or less equally divided between two, three, and four hours.

The second part of the questionnaire concerned itself with the students in general music courses: their musical background, interests, and reasons for taking the course. Unfortunately, the questionnaire was received by most of the schools too late in the year for them to obtain this information from the students themselves. Many schools sent in partial returns based on instructors' estimates, which, while valuable in indicating the general situation, could not be used statistically. Only six complete returns of this section were received. This would be considered too small a number upon which to base any conclusions, were it not that the reports roughly parallel each other. Therefore the results are set forth here as a matter of interest rather than as an accurate report.

From the figures obtained, it is apparent that the student groups reported on consisted largely of people with a fairly broad musical background of private study and band, orchestra, choral, and ensemble experience, at least on the high-school level.

The reasons given by the students for taking the general music courses were interesting. About one-sixth stated that they did so in order to gain a better understanding of the music that they played or sang. Almost half were taking the courses in order that they might better understand the music that they heard. One-fifth were taking them to satisfy a rather general desire to know something about music. One lone individual checked "To satisfy curiosity." One per cent admitted that their object was easy credit, and 8 per cent checked "Other reasons," which included the satisfaction of a requirement.

In this connection, I should like to mention that in a conversation with a student at a large independent university I gathered some very interesting student opinions regarding the general music course given in that particular school; one was that a good many students elect the course for easy credit, but learn to enjoy and, to a certain extent, understand music before they leave it. He cited instances of various students whose musical tastes have been changed for the better. He also expressed the opinion that many of those who have taken the course would not admit liking good music, but that they really do like it.

The only direct reference to extracurricular music was the question "What extracurricular efforts are made in your school to bring the general student body into a vital contact with music?" This phase of college music is receiving considerable attention, increasingly so, and deservedly so. In this study, however, it is considered only incidentally, as a parallel effort, aiming, in many of its phases, toward the same objective as the general music course. Quotations from some of the replies are listed below:

"Artist concert series on the campus."

"Record hour weekly at union building."

"Approximately ninety concerts and recitals are given each year. This includes programs by visiting artists, faculty, students, band and orchestra, chorus, and the weekly convocation of music students, at which a fifty-minute program is given by the students."

"Fraternity sing."

"Music study club."

"Glee club, dramatics, opera."

CONTINUED ON PAGE FIFTY-THREE

A Guide to Evaluating Jazz

FLOYD T. HART

THE TEACHER of music in the public schools of America may be forgiven if he has found himself confused about jazz and what recognition, if any, he should give to it. Trained in the established music and, in spite of one of the heaviest loads which the public schools impose upon any teacher, trying to improve his techniques of working with that music, it is small wonder that he has had little time or inclination to investigate jazz.

Jazz is too voluble to be ignored, however. Radios and phonographs pour it into the air, and boys and girls listen to it, dance to it, enjoy it. In the face of the growing concern of school administrators with the separation which exists between the formal education of the school and the informal education of life in the home and community, the music teacher is placed in an awkward predicament. He turns to leaders in his field for guidance. Unfortunately they are, in most cases, well segregated from Main Street, and their opinions reflect a lamentable ignorance of the real forces operating there. An article printed in one of our magazines devoted to music education is quoted in part to illustrate this lack of insight.

One of the chief difficulties concerning the use of popular music in the school seems to arise from a confusion of word meanings. The term "swing," as it is used by those who know, means exactly the same thing as "hot jazz," and this latter expression refers to a style of playing jazz music which is highly emotional, usually noisy, and which, at its "hottest," is characterized by much free and often highly frenzied improvisation by players on melody instruments. There is little regard for what the notes stand for—except in the rhythm section—and no attempt to produce beautiful tones true to pitch. It is such music to which I violently object in the schoolroom.

The second kind of popular music is what is called "sweet jazz," and this refers to the saccharine style of playing which characterizes the schools of Andre Kostelanetz, Kay Kyser, and Guy Lombardo. The performers in a "sweet jazz" orchestra play with lovely tone quality—sometimes too lovely; the playing attempts to be in tune; the performers, in general, follow the notes of the arrangement that they are using. The whole performance is restrained and graceful and the players follow many of the same principles used by players of serious music. . . .¹

In contrast, consider the opinion of a music critic:

... Meanwhile it is important to distinguish between jazz in its sophisticated metropolitan form [Andre Kostelanetz, Kay Kyser and Guy Lombardo], and jazz [hot jazz] as a deep-rooted Afro-American social phenomenon. On one hand we have the chatter and sales-talk of individual jazz artists and their press agents and hysterical admirers; on the other we have a much bigger and profounder thing—a new musical language growing from the cane-brakes and cotton fields of rural America, affecting every stratum of American society, a language certainly capable of expressing deeper matters than those which occupy the world of sophisticated entertainment. The much-acclaimed hot jazz artists of today, like the much-acclaimed Tin Pan Alley composers of yesterday, are merely flecks of foam on the surface of a deep-flowing current. They do not direct or influence the current itself. The current keeps rolling along far from the music marts of Hollywood and Broadway. Its sources lie imbedded in the American soil, fed by generations of America's most patient peasantry, the Negroes of the rural South.²

The first article was written by a recognized leader in the field of music education. It shows the influence of

the ivory-tower atmosphere which has been the solace of the academician in music as well as in social economy. The second was written by a man whose musicianship is unquestioned but whose position as a critic on one of our leading magazines has made him alert to the moods of a rapidly changing civilization.

In the succeeding sections a modest attempt is made to examine the background of contemporary changes in our society, especially as they affect music education, and to suggest one way of using a music which has appeared in the midst of this evolutionary process.

Music and the Machine Age

Every step on the road of progress takes us farther from habits which, as the life of man goes, we had only begun to acquire.
—ANTOINE DE SAINT EXUPERY

Life to the early American settlers was a question of survival in the midst of the physical and economic dangers which surrounded them. All their energies were directed toward the establishment of homes and business enterprises free from the restrictions and economic disasters which had made life unbearable in their homelands. Throughout the period of expansion which saw the settlements along the Atlantic seaboard extend across an entire continent to the Pacific Ocean, that continued to be their main concern. Their devotion to the task, aided by the rich natural resources of the land, brought almost magical results and, in the short space of three centuries, produced a nation with the greatest material assets in the world.

During the pioneer and the greater part of the development periods, music occupied a very minor role. Church and folk music functioned to some extent in the various communities, but music as a conscious cultural form was practically unknown, until our wealth brought us the recognition of other nations. This recognition gave us a feeling of self-consciousness. Spurred in part by the condescension of the older countries, we began to take stock of our cultural development. In music we found little to which we could point with pride.

With typical American energy, we set about correcting this situation. In the larger communities, organizations were formed with the assistance of wealthy music patrons to perform the great European music. In the schools, public and private, we fought for time to educate boys and girls to perform and appreciate this music. Over and above the humiliation that we suffered from our European critics was the sincere belief that the spiritual values of music would offset the superficialities of a people too long devoted to material gain.

In the midst of our success we met a rude jolt. The culture on the other side of the Atlantic that we enjoyed, envied, and imitated became engulfed in a maelstrom of strife and carnage. An armed camp for a large part of the past thirty years, Europe is now racked by the second general conflict of that short period. It is time for us to take stock again.

The first fact to face is that the spiritual values of

*NOTE: This article was adapted by the author from the *Teacher's Guide* which he prepared for use in connection with his course in the West Chester Public Schools, Pennsylvania, where he is director of music.

¹ *Educational Music Magazine*, November-December, 1940, p. 19.

² Winthrop Sargent, *Jazz: Hot And Hybrid* (New York: Arrow Editions), p. 223.

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music from which we had expected so much were powerless to save Europe. The music lovers there are again serving as cannon fodder. Hitler and his aides are using Wagner for spiritual uplift, while the first notes of the Beethoven Fifth have been appropriated by the English to suggest the Morse code for the V of victory.

There are some who still believe that this is just another war brought on by the unfairness of the Treaty of Versailles, by the need for expansion, by conflicting imperialisms, or by another of the stock excuses for war. It is more than that. It is a symbol of a deep-seated upheaval in which the whole structure of our society, including its cultural, spiritual, social and economic values, is undergoing radical change. It is the inevitable result of our inability to adjust ourselves to the machine age and the experimental science which produced it. We have been a house divided against itself since Copernicus challenged the theory that the earth was the center of the universe.

Any attempt to return to spiritual values in the pre-scientific sense is as hopeless as to attempt a return to horse-and-buggy transportation. The only solution will be found in the expansion of the scientific attitude until it operates to promote peaceful social relations rather than to develop effective destruction in war. Spiritual values arise naturally in any well-regulated society.

What is left for the music educator in the United States? An opportunity to play a big part in bringing order out of the chaos in which the world is now struggling. In the philosophy of empirical naturalism, music is recognized in its proper role as one of the most important agencies for bringing emotional satisfaction to man. If the music educator knows the basis of emotion and its relation to intelligence, he will avoid many of the difficulties which have attended music teaching in the past and be well on the road to making music a vital factor in the lives of the masses of boys and girls.

Emotion and Intelligence

*I hear the key'd cornet, it glides
quickly in through my ears,
It shakes mad-sweet pangs through
my belly and breast.*

—WALT WHITMAN

The music educator is familiar with the "mad-sweet pangs" of which Whitman speaks. He has felt them and he has seen their effects on others. He also appreciates the intelligence required for the composition of a difficult score or for the complete enjoyment of it. Beethoven's sketch book is evidence of a method closely akin to that of the scientist. It shows thematic material, some of which was rejected, some accepted; it shows it being used in this way and that until a satisfactory result was obtained. The music educator also knows, however, that many of the difficulties which he encounters arise from the imagined conflict between emotion and intellect.

Is aesthetic enjoyment possible without having to some degree the mad-sweet pangs, without some emotional reaction? Are the pangs which the high school boy feels when he hears Louis Armstrong the same type of pangs a mature person has when he hears the *Choral Symphony*? How can the second be substituted for the first? Can the latter pangs be induced by exposure to good music in a class in music appreciation?

Does appreciation result from a study of the written language of music?

The empirical psychologist, while he is the first to admit the incompleteness of his studies, has discovered much to help us answer these questions. He knows that the autonomic nervous system, which has long been recognized as the controlling agent of certain vital operations of the human body such as the circulation of blood and the digestion of food, is also the agency which controls emotional reaction. This emotional reaction is entirely beyond the power of the individual either to incite or to prohibit. The human being is like a radio set which is tuned to a certain wave length. The loud speaker will respond to sounds brought to it on that length and on no other. The human organism will respond emotionally only to music which fuses with something in its experience. Thus the individual tuned only to the harmonies of Oriental music will be unmoved by Occidental music; one tuned to the simple harmonies of the folk song may get no response from listening to Stravinsky; one tuned largely to rhythmic expression will be left cold by music where the rhythmic element is secondary to melody and harmony. The psychologist knows, moreover, that the music to which an individual responds emotionally is that from which he gets aesthetic satisfaction, no matter how much we may deplore his choice. The function of education is to increase the wave bands to which he responds.

This is possible through the direct connection between the autonomic nervous system through which emotional reaction arises and the cerebro-spinal system, which is the seat of memory and intelligence. This connection does away with the conflict between the roles of emotion and intelligence. In fact it makes possible what Dewey calls the "marriage of the two."³ By increasing the complexity of material in the memory, we can increase the range of the individual's ability to get a fusion or emotional reaction from what he hears. The important thing to remember is that we must keep within the range of his "set" as the former gradually expands. An attempt to jump to something of acknowledged value before he can "tune in" can bring at least only an utter unconcern and at worst a downright antagonism.

There is only one way in which the individual, be he child or adult, can help bring about this emotional fusion, and that is by giving music an open-minded hearing. Any teacher who is certain that he has achieved an open-minded attitude on the part of his pupils may present any music he chooses to discover whether or not it gives them emotional satisfaction. However, the only way to be certain of a continuous sympathetic hearing is to use music of the pupils' own choosing at first. When the pupil finds that the teacher is willing to listen with him to music which he enjoys, he will probably be willing to go gradually with the teacher until he reaches the limit of his capacity.

This limitation of musical growth must be recognized. Just as calculus is beyond the comprehension of many people, so are some of our more complex music forms beyond the comprehension of others. To think that we can expect everyone to find enjoyment in a Bach fugue is as far-fetched as it is to assume that everyone will be interested in the theory of relativity. TURN THE PAGE

³ John Dewey, *A Common Faith* (New Haven: Yale University Press, 1934), p. 79.

Jazz

I thought o' that lil' gal with the eyes like brown pools an' I played it soft an' sweet, I thought o' them hebbly bales to lift an' I played it slow an' sad, I thought o' them boys an' gals a-dancin' an' I played it hot an' fast but all the time I played it jes' like I felt it.
—ANON.

Jazz is one avenue of approach which often meets with a response from pupils who otherwise have remained indifferent to music. They dance to it, they sing it (if they sing anything), they listen to it to compare this band with that, and they get the emotional response which meets the first requisite of aesthetic enjoyment. They are music lovers — of their kind of music. Gradually they have become a little cocky about this music; cocky to the point of comparing it with "long-haired" music to the disparagement of the latter. This attitude is in part a natural result of condescension and antagonism on the part of lovers of "classical" music.

Fortunately a change is taking place. The tendency on the part of followers of serious music to belittle jazz and its performers is growing less every day. They find it difficult to condemn hot jazz with the same enthusiasm after the Philharmonic and the Philadelphia orchestras invite Benny Goodman, not only to appear as soloist, but also to take over the second half of a summer concert with his swing band. On the other hand, jazz enthusiasts are impressed with the fact that Benny, their King of Swing, loves the music of Mozart and plays it with the "long-haired" organizations.

The radio is doing its part in effecting this reconciliation between the two by offering sustaining programs on which both kinds of music are played. In addition, the critics of leading newspapers and magazines, in reporting on current recordings, consider the jazz releases along with the others.

In our schools and colleges, where leadership in solving the controversy might be expected, the old antagonism unfortunately still exists. The music educator who is at best amusedly tolerant of jazz, has little opportunity to establish contact with the boys and girls who like only jazz. To them jazz is music, and any attempt to belittle it serves in most cases to increase their resistance to other music. The best way, and in most cases the only way, to get them to elect music in school is to help them listen to *their* music more intelligently and evaluate what they hear. The teacher who has strong inhibitions against jazz should examine those inhibitions to see whether or not they are well founded. If they are not, he should try to overcome them. To do so, he must follow the procedure mentioned in the foregoing section: that is, listen to the new musical language gradually and open-mindedly until the emotional reaction comes.

This open-mindedness may require an adjustment in his whole attitude toward music as one of the arts. Although in the time of the Greeks, art was recognized as an integral part of life, there came through the centuries a separation which led to what Dewey calls "putting Art on a pedestal."⁴ This led inevitably to the conception of absolute values in art. The absolute-value theory is the bugbear that has interfered with the recognition of new composers from Beethoven to Schoenberg.

⁴ See John Dewey, *Art as Experience* (New York: Minton Balch and Co.), chap. I.

It is the biggest obstacle to open-minded consideration of jazz. Deems Taylor devoted one of his Sunday intermission talks one year to the fallacy of trying to establish absolute values in music, a subject which will doubtless appear in his next book.

Jazz music must be evaluated, but not by comparison with established composed music or even with accepted folk music. It must be evaluated in terms of what it is by itself and of what it does for American youth here and now. In such an attempt, care must be taken not to attribute to jazz the quality of "cause" when actually it is "effect." In other words, jazz is sometimes charged with being the cause of deplored social conduct, when it is rather an amoral accompaniment of that conduct, or another effect of the same conditions that produced the conduct. It is a product of the machine age and owes its tremendous growth to the communication systems of that age. Like all other social phenomena, it must await the verdict of time for complete evaluation. The music educator who cannot await the long-term evaluation for justification of his sympathetic attitude toward jazz can find it in the thousands of red-blooded, healthy-minded boys and girls who enjoy such music. A million American boys and girls can't be wrong.

Developing Appreciation

In the interest of discrimination, as well as that of direct capture by the object, the one sure means [of growing in discrimination] is refusal to simulate and pretend when that [strong emotional reaction] which, when it was intense, seemed to the ancients to be a kind of divine madness, does not arrive.

—JOHN DEWEY

The honesty of boys and girls in expressing their allegiance to a music which is so widely condemned by their superiors in musical experience is admirable. We must help them to develop a respect for that experience.

The most effective way to do this is to help them to evaluate jazz by analyzing it in the same way that we analyze other music. To do so, we must work with the tangible elements that are within the comprehension of these musically uneducated pupils. Instrumentation is perhaps the one in which they are most vitally interested. To follow the instrumentation, an understanding of form is necessary. Recordings, because they may be repeated as often as needed, are the best means through which this study may be made.

To tie the study up with the young people's radio listening, some attempt must be made to check on that listening. One class period of every four or five should be used for such checking. One way to do this is to give each pupil a radio sheet on which to list the programs to which he listens during the week. This form has space for an extended report on the program which particularly appeals to him each week. During the class period devoted to checking on radio listening, he has the opportunity to give his report on that program, which is then criticized by other members of the class. If we are to follow the principle of natural growth, we must avoid coercion in the listening habits of our pupils. Many of them will report on matter which seems insipid to us, but we must be patient. The influence of class discussion of the trashy programs as well as of the more worth-while ones will gradually tend to eliminate some of the former from the students' preference lists.

CONTINUED ON PAGE FIFTY-FIVE

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The Wartime Program in Action

ALTHOUGH as this issue goes to press the National Institute on Music Education in Wartime has not yet been held, music education's wartime program is nevertheless in action—and has been for varying lengths of time since even before its official announcement—in numerous localities over the country. You are hearing about some of this work in the "Music on a Holiday—Music for Victory" C.B.S. broadcasts every Tuesday. It will be the purpose of this column, in this and succeeding issues, to supplement what is given over the air.

Most music educators are proving themselves to be on their toes—alert and resourceful—and are giving each other reason to be both proud of their profession's initial wartime achievements and hopeful of its future ones. For them this column should serve as supplementary information, stimulation, and as an additional channel through which the war efforts of their profession will receive the recognition due.

Perhaps there are a few teachers, however, who still have not quite got into the swing of the wartime program, who still ask: "How do I go about planning a patriotic pageant or a Pan American festival for my school? Where do I find the materials? How do I start? How can I correlate the Treasury Department's Schools at War Program with my own work in the seventh grade?" For these, we hope that this column will be helpful, by indicating what others already have done with a minimum amount of information but with plenty of what it's going to take to win this war.

ELKHART, IND., as reported by David Hughes, director of instrumental music: "Last spring when the draftees began to be taken from the community, some of the people of the community thought of sending them off with a small band. Our Board of Education, being very progressive, saw the need of a small band to perform the duties of the present emergency. . . .

"We divided our concert band into three small bands, which we called A, B, and C Defense Bands. There are 120 in our concert band, and each of the defense bands consists of 35 players and has a student leader. The first time that we were to go down, the draftees were leaving by bus from the bus depot at 7:30 A.M.; therefore, I had the school unlocked at 6:45 so that the students could come and get their horns and then go down to the bus depot. . . .

"Then we had a group of draftees leaving at 4:40 in the morning for Fort Benjamin Harrison. I put out a call for a defense band for that morning and had the school opened at 4:00. Not only the students who were in that particular band showed up, but so many of the others that we had a band of 70. . . .

"We play such numbers as *Over There*, *anchors Aweigh*, *The Marines' Hymn*, *The Army Air Corps*, and *God Bless America*. When we are about halfway through our little musical program, we include the National Anthem. Then, when the train comes in, we generally give the parents and relatives of the boys leaving an opportunity to visit in quiet, and finally, as the train is getting ready to pull out, we play *Fight On*, our high-school song.

"Lately there have been many soldiers, sailors, and marines going through on the

trains, and when they hear our band they want us to play their service songs for them.

"Another service that the students have rendered toward this war effort is that of playing for the flag-raising ceremony at many of our factories, when the flags bearing a star for each former worker now in the service are first unfurled.

"Our School Board and our superintendent of schools, Harold H. Church, see the need for a good band both in times of peace and in times of war. They have excused our organization from classes whenever we need to be. We haven't taken advantage of this, and we expect to cooperate 100 per cent. We are trying to do everything we can to help in the war effort."

PENNSYLVANIA, as reported by James W. Dunlop, second vice-president of Pennsylvania School Music Association: "The Westinghouse Male Quartet of Pittsburgh, the Shenango Valley Victory Chorus, and the Farrell High-School Band presented a concert on October 7. Proceeds from the concert, which was sponsored by the Farrell Lion's Club, were used to purchase a plaque to honor the men and women of Farrell in the service of their country."

MIAMI, as reported by Fred McCall, president of the Florida Bandmasters Association and chairman of the Music Section, Florida Education Association: "The five high-school bands of Greater Miami are participating in 'Victory Parades' each Saturday at noon. These parades are sponsored by the Dade County Defense Council to stimulate the sale of War Bonds and Stamps. The bands are from the Miami, Miami Edison, Andrew Jackson, Ponce de León, and Miami Beach high schools."

LOS ANGELES: The elementary-school orchestra department, representing all of the elementary schools in Los Angeles, voted to contribute to the American Red Cross a substantial portion of the receipts from the last junior-orchestra concert.

SOLANO COUNTY, CALIF.: Even before the war, teachers began training their groups to learn the words of songs suitable for use in community gatherings, and everyone had memorized three stanzas of *The Star-Spangled Banner*. Emphasis has been placed upon community singing in all gatherings such as those of the Red Cross, Parent-Teacher Association, service and fraternal groups. As a result, County Music Supervisor Anna Kyle reports that more than fifty of the familiar patriotic and folk tunes have been memorized, not only by students but by adults. In case of blackouts affecting either large or small gatherings, the students are trained to begin singing, so that others will join and everyone will remain in his place until orders to move are received.

STILLWATER, OKLA.: According to an announcement from Louise Parsons, reporter for the high-school band, the contest for band queen was carried on in a patriotic way this year, through the collecting of scrap metal for votes. By the end of the two-week contest period, high-school students had collected sixty-two tons of scrap metal, enough, reports Glenn Varnum, director of high-

school instrumental music, to buy a \$1,000 War Bond, which, when redeemed, will be used to purchase band uniforms.

ST. LOUIS: Words and music of a song for the Treasury Department's Schools at War Program have been written by some twenty members of the Junior Boys' Glee Club of Beaumont High School. Instructor Elsie Brix reports that the song has been sung by more than 3,000 students on several patriotic occasions.

What Songs?

CONTINUED FROM PAGE EIGHTEEN

ficiently separated by the rhythm to allow for the leader's calling out the next line of words to remind the people of them, if necessary, at each cadence, the better procedure is to learn and sing them without visual help. In a song like *Sourwood Mountain*, with its oft-recurring refrain, that refrain is the first thing learned and sung by the whole audience, first separately and then in the process of the song, while the club is singing, say, the third stanza (after the first and second have been listened to). Participating thus in it, the audience listens so sharply to the other portions of the song that [it needs] only to have the words of a stanza spoken . . . once or twice to take them firmly to mind. Many Negro spirituals and sea chanteys are just as readily learned without visual aid. The very live contact between the leader or club and the audience, the keener mental alertness of everyone, and the greater freedom, fullness and genuineness of expression when suitable songs are learned and sung thus directly by ear are advantages welcome to all.

The prime condition, however, for learning a song is the wish or impulse to do so. If the club and its leader are free-spirited and friendly, and sing with a real love of the song, with good tempo, and have got fully into its mood, meanings, and rhythm, the audience will very likely also feel free and moved to sing. It is well to invite the audience to listen to at least one stanza of, if not all, the song before attempting to join in the singing of it. They may be tempted to join in before having really heard the song and, doing so, be likely to do some "composing" of their own as they sing. But they should, of course, be free to sing along after they have listened to it awhile and to try thus to learn it as a whole. Early in the process, the club should stop singing to let the audience discover whether they really have the song in their own heads. Any phrase in which they are uncertain or perhaps inaccurate may then be sung for them again for a fuller enjoyment and grasp of it.

For the larger audiences, even if not for the smaller ones, there should be a conducting leader as well as an accompanist. The attitudes and methods or qualities of the leader and the accompanist have probably been dealt with in other publications readily available to the club or its special leader. In this writing we have now only to bid these coordinate helpers of the club and of their audiences Godspeed in a work that should be as enjoyable, even when most demanding, as it can be healing, spirit strengthening, and socially inspiring to all the people for whom it is done.

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DEAR MR. CONKLIN:

For some reason, I don't know quite what, I was sitting here at my desk and got to thinking of home and the things I used to like to do and naturally my thoughts turned somewhat toward music or I wouldn't be writing you now. I got thinking about all the good times I have had singing in school, right from grade school and up to my last year in high school. Each year had something new and different, something I would look forward to.

Honestly, I can't for the life of me figure out why or how I happen to be writing this except that maybe it's because I miss singing with you so much. That sounds funny coming from a boy (or may I say man now?) but it's true. I used to just live from one activity period to another. I think I have told you that before. I got to thinking of those mixed groups, a cappella choir, the "Melodiers," and the "Swing 8's." Boy, they were tops! Music gave me those moments of glory when we could sing for people to make them feel the same happiness music gave to us. I want you to know the happiness music has given me through a few simple notes on a piece of paper.

I know I am telling you just what thousands of your students feel, only they haven't gotten around to expressing themselves as I have. I know Bob Seixas feels the same as I do because, as you know, he and I were pretty good friends all through school, especially when it came to music of any kind, classical, swing, or grand opera. Do you think it is possible to like all kinds of music as long as it is music? If you don't know, no one will.

If I have sort of surprised you with all this, just think of it as a means in which a boy is trying to bring back the thing he really loves most in life—music. I think you know exactly what I mean. Oh, I can sing by myself when I want to, or even get together with others in the showers, but that thrill of singing to make someone else happy besides yourself is not there. That is what's missing.

Please, if you get a moment drop me a line. I'll be most anxious to hear from you.

JOE COWHAM, U.S.N.

To Director of Music F. Colwell Conklin of Mamaroneck, New York, came the above tribute to music from a former student; the following letters were received by Conference headquarters:

MAUI HIGH SCHOOL

HAMAKUAPOKO, MAUI, T. H.

August 28, 1942

... Last year was very interesting, indeed. The war caused some interruption. Air-raid drills broke into rehearsals often, and we never knew when another attack might cause the closing of school. Nothing much happened after Pearl Harbor, though, and music marched on.

The main musical interest here is in a

band. An orchestra is an impossibility because there are no violin teachers and few could afford lessons if there were. The music department was at a very low ebb when I took over. A few Seniors knew where the notes were but couldn't count. I started two boys on bass, gave horns to three buglers, etc., and in a month and a half we played the first football game. I wrote up the music we played—standard arrangements were still beyond them. Unfortunately the leader of the opponents' band couldn't make band arrangements. His band was much larger and better than ours, but when we played some local tunes, the Maui High kids sang their heads off. Our football teams usually lose, so it was good for the school that the band became popular.

I'm still laughing about the dance band. I asked a group of music students one day if they wanted one. The response was immediate and deafening. So there I went again. Never in my life have I written so much music as I did last year. I decided to have a ten-piece outfit: three saxes, four brasses, including an E-flat horn, bass, drums, and piano. Two guitar players filtered in from somewhere, and I had to write them in. Then the second-chair players started to show up. They rehearsed every day during activity period and were soon playing pretty well. We did a lot of U.S.O. work. Sometimes as many as twenty-three of them would be playing the job. Incidentally, I had a lot of fun taking choruses now and then.

This fall I start my guitar class. I have looked forward to it with great pleasure and interest. All summer I have been teaching guitar and ukelele to the patients at Kula Sanatorium. This has made it possible for me to perfect a method of presentation for fretted instruments which I had nearly completed last year. The people at Kula know all the major, minor, seventh, ninth, augmented, and diminished chords on their instruments and can read and play a melody and its accompaniment. The system works. I can't understand why guitars and mandolins are not taught in schools. They are fairly easy to play, not too expensive, and take their place nicely in the home when school is over. Of course these instruments have no place in a symphony orchestra, but neither have most of the students. High-school pupils will learn more music on a guitar than they will on any single-note instrument.

Most of the students here are of Japanese ancestry. There is a sprinkling of Chinese, Hawaiians, Filipinos, and haoles (whites). Most of the haole girls have gone to the mainland for the duration. This has cost me a good horn player and a good trombone player.

At the end of the year I wrote an overture, and the first-year people played it at graduation. . . . They did a good job of it, and the supervising principals were very nice. . . .

I hope this gives you something of a picture of this place. It is different from mainland schools in many ways, which is probably just as well, as I am a different sort of high-school music teacher, having been a dance man most of my life. . . .

Aloha,

LEONARD HAWK

CHAPLAIN'S OFFICE, SECOND BATTALION
FORCE 6814-A
A. P. O. 502, SAN FRANCISCO, CALIF.
April 29, 1942

Please accept my hearty congratulations upon the full-page editorial in your January number. It is just what the people of America should be reading in these days. Only as we share the hope expressed by your editorial, "that at long last America has been stirred from her complacency about the principles on which she was founded, that the stunning blow has served to dispel her cloudy thinking on the important issues of this day and era—now and for the time to come," can we expect the successful "defense and extension of political, social, and economic decency throughout the world."

If the right ideas could be embodied in a popular song, worthy to have and to keep the favor of the masses of the people, we could touch the hearts of millions quickly and prevent the sort of reaction that followed World War I. . . .

Thank you again for sending the material about Lowell Mason. It was very helpful. We used it while on the transport from an eastern port to this point in the southwestern Pacific. The men were hungry for information, for music, and for religion. Your material helped them to a generous portion of all three.

Faithfully,

JOHN SHADE FRANKLIN

P. S. Censor says I say where we are: New Caledonia.

From the president of the Delaware Music Educators Association:

A.A.F.T.T.C. REPLACEMENT TRAINING CENTER,

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T. S. V9

MIAMI BEACH, FLORIDA

October 25, 1942

. . . Was certainly glad to get your note attached to the letter relative to the M.E.N.C. JOURNAL. Am down here among the sunshine and innerspring beds—and we're mighty glad to see the latter after a day (5:30 A.M. to 6 P.M.) of pushing around and waiting. Being in a special squadron, we didn't have to rise until we felt like it this morning. But tomorrow is another day. And it's true what they say about the food. I played the gourmet today. All the chicken you could possibly eat.

When something interesting breaks for me—we are about to start our eighteen-day training (diet) course—I'll let you know. . . .

Have met some boys from Juilliard and Oberlin, and we sing while we march (it's beyond me how doggedly each man starts in his own key and so tenaciously holds to it to the nonphoto finish). Such is the music down here. If you know anyone down here who wouldn't mind an "ickie" like me to talk to, please let me know. . . .

Best of fortune for the coming year of the M.E.N.C. . . .

LEN QUINTO

And from somewhere in Ireland came this one:

September 7, 1942

. . . I was indeed happy to hear that the names of the members of the Music Educators National Conference who have entered the Armed Forces are to be



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retained in the membership files. It is such gestures which confirm one's faith in such a fine organization.

I look forward to each copy of the JOURNAL and read it thoroughly; it helps to bring one closer to his profession, even though he is in such a different situation.

This is a very interesting and beautiful country, and I have had some interesting trips and come in contact with some fine people. I met a Mr. Sam Henry, who has gathered some six hundred folk tunes which have never before been taken down. He heard them from the country people while engaged in his work as an excise collector. They are in the Library of Congress. No, America hasn't heard all of Ireland's best music. Also met Dr. Charles Wood's brother, who delighted in telling about his brother and his compositions. Taught an American song to a group of school children, and they were very interested and learned it readily.

GRANT L. SANDERS
Headquarters Detachment,
109th Medical Battalion,

More Ruth

CONTINUED FROM PAGE TWENTY

The high-school graduate must have a high standard of intellectual living, must be conscious of the responsibilities of citizenship. What good is it for a man to have good wages and short hours in a well-organized shop and remain in the slums mentally? Through music a man may learn to respect and seek out beauty in many forms, to appreciate achievement that has nothing to do with a balance sheet. Through music—real music—he may learn to value his time and respect himself as an individual to the point where he will not be satisfied to spend all his "nights out" in a tavern shaking dice and shouting about nothing over the din of a juke box. He may add better living standards, in the immaterial sense, to the decent material living standards that unions and his government have won for him.

Indeed, education has come a long way from the days of the little red school-house, when multiplication tables and the visiting school board were its symbols. It has passed through the era when man's chief ambition was to make money—an era that has been with us, particularly in our cities, since pioneer days. On the heels of the gilded twenties came a decade of financial panic, socioeconomic upheaval, and defeatism. But girls learned to cook again, and boys were glad to dig ditches—and perhaps had more fun doing it when they could sing as they worked.

Now we have another emergency. It is not strange that the nation is appealing to the new music education in the new school to help preserve the traditional American spirit, to help War-Bond and conservation campaigns, to help spread understanding of and good will toward other peoples—peoples in the other Americas, in the United Nations, and the spiritually free peoples in the occupied countries and even in the enemy countries.

We are just finding out wherein the great strength of music in the schools lies. Through intelligent, functional use it can play an important part in preserving democracy as we know it and, when the war is over, in giving us a better democracy than we have ever known.



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Music in College

CONTINUED FROM PAGE FORTY

"Intergroup song contests annually."

In addition to these, a wide variety of choral and instrumental organizations were listed.

The last item on the questionnaire brought in some of the most interesting information. I quote the item as stated:

"Please evaluate your course briefly, listing any particularly strong or weak points, and including any suggestions you might wish to make which would be of value to other schools that are interested in making music a vital part of the cultural experience offered to college students."

To attempt to classify and tabulate the replies would destroy their individuality and render them less meaningful. In the complete report on this survey these statements by the various deans and instructors are given in full, individually, and each is accompanied by a description of the type of course offered in that particular school, the per cent of the student body taking the course, the length of time the course has been offered, and its title. However, in such an article as this it is possible to present only a few quotations which, it is hoped, will give an idea of the objectives, methods, and points of view of those who are engaged in this work.

"**Strong Points:** 1. Close correlation between classroom experiences and musical experiences outside of the classroom—concerts and radio programs (New York Philharmonic, N.B.C. Symphony, Metropolitan Opera, etc.) 2. A minimum amount of factual material to be learned. 3. Consideration of contemporary musicians (symphony conductors, violinists, cellists, pianists, vocal artists, opera conductors and directors). 4. Students become thoroughly familiar with assigned compositions by playing the recordings of them outside of class.

"**Weak Points:** 1. The principal objectives of the course are familiarity with, and enjoyment of, good music. But the type of examination now used tests neither. It is almost impossible to evaluate accurately a student's enjoyment or appreciation of music."

"Definitely arouses interest through an approach that stresses the *fun* of listening to music of all types and times."

"The most interesting method used is laboratory listening, with reports based upon records which we make on our own recording machine. These consist of smaller details which demand answers from the listener, rather than complete compositions at the outset."

"The first semester I try to teach elements of music, rhythm, harmony, melody, tone-color, form through listening. The second semester I try to give point to discussion by comparison and contrast of meaning of music with other arts, poetry, painting, dance, architecture. I use music from all periods and of varied styles, but do not stress history."

"... Chiefly through playing records, with as little explanatory comment as possible, I have been attempting to introduce as many students as I could gather into my class to symphonic music, with the object of breaking their resistance to concert-going and to listening to the

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Holy Day Holly Carol—S.S.A.—S.A.T.B.....Channing Lefebvre

I Heard the Bells on Christmas Day—S.A.T.B.....Mark Andrews

On that Christmastide, in the Long Ago—S.A.—S.S.A.....Carl Reinecke

Silent Night and Adeste Fidelis (with original descants)—
T.T.B.B.—S.A.T.B.....Channing Lefebvre

Swedish Dance Carol—S.S.A.....Katherine K. Davis
(also published in Three Christmas Carols for S.A.T.B.)

'Twas in the Moon of Winter-time—T.T.B.B.—S.A.T.B.....Pietro Yon

Whence, O Shepherd Maiden?—S.S.A.A.—T.T.B.B.....William H. Anderson

The Wise Kings Three—S.S.A. (or S.S.) (or S.A.).....
T. Frederick H. Candlyn

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better broadcasts. Part of the requirements of the course is the attending of four concerts a semester, eight in all, and handing in book reports on various volumes informative to the lay listener. In most cases the desired effect has been obtained, even with members of the football squad. It makes listeners to good music out of jazz hounds!"

"Course too comprehensive for time allowed. Next year it will be condensed and but one or two types of music presented each semester. I have in mind allowing students to follow through for four years without repeating general types of music."

"I believe the emphasis should be placed upon actual, living music and not on composers' lives, and talk about music. Furthermore, no listening is worthy the name that does not include analysis or teachings of ways and means to listen intelligently, that is, an analysis of the harmony, melody, rhythm, form, stylistic characteristics, instrumentation, etc."

"The strong point is that the students

learn what they learn entirely from listening to music and using their own ears and brains. No reading is done in this course, and no class notes taken. All examinations are descriptions of music played on the spot, either works the students have studied in the listening rooms and have made their own notes on, or, [usually], unknown works on which they exercise their musical judgment.

"The weakness, the combining into one group students with much, and students with little, background in music."

As I received and studied the replies to the questionnaire, I was impressed by the enthusiastic interest shown by those who are engaged in this work. This interest was expressed indirectly in the replies themselves, and directly in marginal notes and in letters accompanying the replies. It was an interest resulting from successful experience in a favorite field of endeavor, which augurs well for the future of music as a general cultural subject in our colleges and universities.

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Education's Role

PAUL V. McNUTT (Federal Security Administrator; Chairman, War Manpower Commission): Everywhere in our nation, soldiers and sailors on leave are calling on their former teachers. . . . These little incidents bring home to us the new relation of education to a new kind of war. Very few soldiers visited their high schools in the First World War, because only 4 per cent of the doughboys of 1917 had completed high school. The Office of Education informs me that 41 per cent of the present Army are high-school graduates. . . .

Some teachers have the mistaken idea that teaching is not war work. The nation's demands on the Army of Education should correct that misconception. Unless the Army or Navy or war industries draft a teacher for work of higher priority rating, he should stay at his post. It is the patriotic duty of teachers to continue teaching, despite the lure of service on other fronts and despite the lure of higher wages. . . .

Schools must continue to be centers of learning, but they must also be centers of community service. Schools must be the company headquarters of the home front. . . .

HOMER ANDERSON, (Director, Education Section, War Savings Staff, Treasury Department): Upon America's ability to learn depends her ability to win the war.

ROBERT W. COYNE (National Field Director, War Savings Staff, Treasury Department): Through [the War Savings Program] the Treasury is asking Americans to help themselves and the nation at the same time. Note that they are being asked, not ordered. The voluntary nature of the program makes the help of the schools vital, for people must understand why they are called upon if they are voluntarily to make the efforts necessary; they must understand both why they should do what is asked and how to do it, if they are to impose on themselves the self discipline that is required. To promote understanding is, I take it, the chief business of schools. . . .

The benefit of War Bonds in checking inflation is this: We, as individuals, cannot create new money. We can only lend what we earn, and this is money already in existence. The effect is that the government—instead of creating new money by its borrowing from banks—uses the same money over and again. . . .

To maintain at such a time as this a voluntary program requires supreme faith in the methods of American democracy. Each person must, therefore, be fully aware that he must keep faith with America and her ideals by buying War Bonds to the absolute limit of his ability and do everything he can to aid the War Savings Program. . . .

WAYNE COY (Assistant Director, Bureau of the Budget): We cannot work without men and the minds of men, and organizations and procedures are only what men make of them.

[Excerpts from speeches at the National Institute on Education and the War, held in Washington, D. C., August 28-31, continued from the September-October issue.]

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Evaluating Jazz

CONTINUED FROM PAGE FORTY-SIX

The problem of evaluating progress in emotional response and discrimination is as difficult as it is to gauge advance in any music course where the main criterion is not growth in performance skill. There are no measures to determine growth in the one aspect of music that is most important, namely, that of the emotional reactions aroused. The courses in music appreciation which have been based on music of acknowledged worth have been compelled to test on tangible facts, with misleading results. An individual may pass a creditable examination on facts pertaining to Beethoven and his music and still regard the music only as something to which he must listen in order to get a passing grade: the music itself still does not affect him emotionally, and he will not listen to it from choice.

That difficulty, at least, is avoided by using music whose emotional appeal is within range of the student. This leaves the teacher free to test on the growth of tangible things, like recognition of form and instrumentation, with a clear conscience.

There is only one way to grow in discrimination, and that is to listen to music as an enjoyable experience. Eventually that enjoyment will come with music that gives new pleasure with each hearing—and that is what great music does.

SUGGESTED READING: W. H. Auden, "Morality in an Age of Change," in *I Believe: Living Philosophies* (New York: Simon and Schuster, 1939); John Dewey, *Experience and Nature* (New York: W. W. Norton and Company, Inc., 1929); John Dewey, *Freedom and Culture* (New York: G. P. Putnam's Sons, 1939); Wilder Hobson, *American Jazz Music* (New York: W. W. Norton and Company, Inc.); Lancelot Hogben, *Retreat from Reason* (New York: Random House, 1938); Frederick H. Lund, *Emotions* (New York: The Ronald Press Company, 1939); Frederic Ramsey, Jr., and Charles Edward Smith, *Jazzmen* (New York: Harcourt, Brace & Co.); Hermann Rauching, *The Redemption of Democracy* (New York: Alliance Book Corporation, 1941).

In the Armed Forces

CONTINUED FROM PAGE SIX

Technical School, Scott Field, Ill.; Cpl. Eugene N. Talbert, in the Chaplain's Office, Camp Haan, Calif.; Corwin H. Taylor of Cincinnati, in the band at U. S. Coast Guard Training Station, Curtis Bay, Md.; Anders T. Tellstrom, Jr., of Dorchester, Mass., with the Sixth Regular U. S. Army, Fort McClellan, Ala.; Walter Testa, at Camp Wolters, Tex.; Lt. Robert Troutman, vice-president of In-and-About Philadelphia Music Educators Club; Maurice Ursery of St. Joseph, La.; Pvt. Robert L. Van Doren, at Fort Jackson, S. C.; William F. Waldrop of Wesleyan College and chairman of the orchestra division of Georgia Music Education Association, at Fort McPherson, Atlanta, Ga.; Pvt. William H. Warne of Wolsey, S. D., in the Army Air Force Ground Training Division; Joe W. Webster of Shadyside, Ohio; Ludwig Yakimoff of Ocean View, Del.; W.O. James F. Yennery, with the 205th C.A. (A.A.), Santa Monica, Calif.; Lt. Drew M. Young of Jenkintown, Pa., at Officer's Candidate School, Fort Monmouth, Red Bank, N. J.

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On Various Topics

More on the Orchestra Class

Dear J. T.:

Your interest in my article on the class method for orchestra teacher training, "New Era for School Orchestras," which appeared in the January 1942 issue of the JOURNAL, is gratifying. Your question about how to achieve uniformity of instrument position and of the bow arms of the string players in your orchestra is an excellent one, and I should like to take it up publicly, so to speak.

First permit me to back up a little before trying to give you an answer. There are, as you know, two distinct methods of preparing a band or an orchestra for a concert. In one, the group plays through a given composition with more or less success, and then, through continued repetition from day to day is supposed, theoretically, to get better and better. In the other, the group is actually taught the composition, phrase by phrase, section by section, just as your private teacher no doubt taught solo material to you. It is the second of these two methods to which I subscribe.

Now let me answer your question using as a specific example our group at East Texas State Teachers College. As I pointed out in my earlier article, all of our orchestra work here is done by the class method. Almost without exception, the string players of our orchestra have started from scratch in one of our string classes. During the first few weeks, we stress the importance of holding the instrument in its most advantageous position and of drawing the bow straight across the strings at each particular string level. Each new exercise is taught with a specific objective, and this objective is held constantly before the class. When these people are ready for the orchestra, we continue to teach the orchestra literature in the same manner. The students are made to see that in order to get the desired effect of the music in question at the moment, they must call upon some one or several of the specific techniques which we have previously covered in the string class.

Yes, the whole group is taught together. In the orchestra, we stop long enough to show the first violins how to play a particular passage, then we cover the same spot with the second violins, violas, cellos, and basses in the same manner. The ensemble then plays the passage several times, before going on to the next portion. This procedure takes a little time at first, but after working in this way for a while, it is possible to cover a great deal of music in a surprisingly short time. After the orchestra has studied thus carefully representative compositions of several composers of different nationalities and periods, it gradually acquires the ability to read and play at sight. Because the students in each section of the orchestra always hear all of the other sections, they learn to play with superior balance and sensitive interpretation.

Now to condense this answer into one general statement. If all orchestra material, except that which you use only for sight reading, is broken down exactly as

a good private teacher breaks down solo material for his individual pupils, and is taught phrase by phrase to each of the various choirs in your string section, you will automatically have the uniformity you say you want.

You also ask what exercises make for the most rapid development of the left hand. Since this subject cannot be treated fully in a limited space, I shall deal with the violin only at this time and continue with the other instruments at a later date.

1. *For the beginning student:* Practice plenty of scales, arpeggios, and diatonic exercises, but make certain that (a) fingers are kept down while crossing from string to string; (b) all half steps are played short (this helps to assure fingering on the tips, as well as to build good intonation); (c) left arm is well under instrument, so as to cause weight of the neck to fall on the thumb at the joint nearest the hand (this helps greatly in avoiding the terrible neck-squeezing-thumb habit); (d) as each additional finger is added while ascending, or withdrawn while descending, the others remain firmly on the string and are not permitted to move from their assigned spot in the particular key in which the class is playing.

2. *For the more advanced student:* (a) Never miss a day in practicing double-stops slowly and carefully, each time changing position several times before continuing. (b) Practice trill studies, concentrating upon the weaker fingers. Work for the best possible attack, keeping the hand as quiet as possible. Use the figures in Examples A and B as well as the usual trill study. The first exercise aims at a quick attack of the finger, while the second aims at a quick lift of the finger. (c) Continue with scales and arpeggios requiring the shift. (d) Practice shifting exercises like the one from Sevcik in Example C, in all keys and on all strings. . . .



Example A



Example B



Example C

GILBERT R. WALLER

[Ed. Note: Because we thought that Mr. Waller's answer to an inquiry in connection with his JOURNAL article might prove helpful to other orchestra teachers, we obtained permission to print it. Mr. Waller offers to supply copies of his article on vibrato, published in the *Texas Music Educator* of March 1942, to anyone interested in having it; he may be addressed in care of the Music Department, East Texas State Teachers College, Commerce, Tex.]

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Book and Music Reviews

BOOKS

America's Musical Heritage, by Cassie Burk, Virginia Meierhoffer, and Claude Anderson Phillips, with illustrations by Milo Winter. [Chicago: Laidlaw Brothers, 1942. 368 pp. \$1.52.]

Cowboys and the Damrosch family; the Bay Psalm Book and Porgy and Bess; P. T. Barnum with Jenny Lind, and the N.E.C. Orchestra with Toscanini; early mission schools and late "movies"; Revolutionary days and Pearl Harbor; these and thousands of other multicolored threads run out of time and space to form the fabric that is now America's music. Taken item by item they appear as a chaotic motley, but in the end a pattern emerges. It is obscure and indefinite, is too vast and complex to be described in a few specious generalizations, but it is not more vast or variegated than the social mass which it overspreads and which is yet recognizably American. To their everlasting credit, the authors have not tried to generalize. Nevertheless, by a remarkable piece of organization, the composition of the picture they paint becomes shapely. It is a story of birth and growth, so tersely and vividly portrayed that the words of the melancholy Jaques come irresistibly to mind: "At first the infant, mewling and puking in the nurse's arms. . . ." — and so on to lusty manhood.

The book is designed for reading and study by pupils of the upper intermediate and junior-high-school grades, and vocabulary and ideas are admirably held to that range. A Teacher Preface elaborates the pedagogical intentions and uses of the book. It is not written, this Preface states, "to give a detailed history of music in America, but to magnify the importance of music in the development of the culture of the people of America." That purpose explains the organization of the contents around "vital experiences of the country from its beginning to the present time." Music in the Colonial Period, in the Struggle to Become a Nation, in the Period of Expansion, in a Full-Grown Nation: these, each divided into a number of chapters, form the major divisions of the work. Each of these parts is followed by a page or two of Questions and Problems. Two Appendixes, References for Pupils and Teachers, and Supplementary Music Materials are of value, as, emphatically, is the admirably detailed Index. Considerable music for class use is incorporated in the text, and the book is well, but not profusely, illustrated.

Altogether this is a most engaging book and one that fills an important but hitherto unoccupied place. Not only school pupils but large numbers of adults may well find enjoyment and profit in its pages.

—Will Earhart

The Chorale Preludes of J. S. Bach, A Handbook by Stainton De B. Taylor. [New York: Oxford University Press, 1942. 126 pp. \$2.25.]

The chorale preludes of Bach represent a peak in religious musical expression and are at the same time greatly significant in the field of musical art. This small volume gathers together a sound and helpful discussion of this phase of Bach's genius. It treats the origin and development of the chorale prelude, includes an extremely helpful chapter on the performance of Bach's music, and concludes with a discussion of all the chorale preludes, giving the source of the melody and hymns in each case and also a brief statement of Bach's treatment of the material, together with suggestions for performance on the organ.

Those who get this volume will not want to overlook the foreword written by the eminent Scottish musician W. Gillies Whittaker, in which he very clearly expresses some fundamental ideas about the performance of Bach's music.

—Russell V. Morgan

Lead a Song! A Practical Guide to the Organization and Conducting of Informal Group Singing, with a special chapter on Singing in the National Emergency, by Harry Robert Wilson. [Chicago: Hall & McCreary Company, 1942. 122 pp. \$1.50.]

This book is an excellent and complete answer to a need which has been felt by song leaders, and by people who would like to be song leaders, for a long time. Its publication comes at a most opportune time, when the nation needs singing and song leaders as never before.

Beginning with the premise that song leaders are not necessarily born with talent, but may be trained, the author first discusses the qualifications necessary for song leadership. Chapter Two contains a treatise on the techniques of song leading, diagrams of the beat outlines, and explanations of the diagrams. Although somewhat involved for simple song leading, the beat outlines are accurate and complete.

A most helpful chapter on accompaniment, another describing various kinds of songs, with suggestions for each, and another on types of songs, with illustrations and suggestions, are included. Under the title Treatment of Song the author not only includes many examples of songs useful in community singing, but gives specific directions for conducting them and

adds a number of general and specific directions from the song leader's "bag of tricks." A chapter on sources of songs for community-singing purposes precedes the postlude, which is a useful discussion of Singing in the National Emergency.

The book is not intended as a scholarly display of erudition, but as a practical aid to song leaders, and as such is a very useful part of the song leader's library. It should also be included in the reading and study lists for music teachers in training.

—Archie N. Jones

A Psychology of Artistic Creation as evidenced in Autobiographical Statements of Artists, by Helen Evangeline Rees. [New York: Bureau of Publications, Teachers College, Columbia University, 1942. 209 pp. \$2.35.]

Here is a scintillating anthology giving more than 1,000 quotations from artists in various fields, throwing light on the nature of the creative process. The quotations are well arranged, mainly in terms of the four underlying principles of gestalt psychology—the principles of integration, of adjustment, of equilibrium and of prägnanz. ". . . self-expression in the arts is one of the best means that an individual has of fostering the conditions of the good life—the highest possible degree of personality integration, and the highest level of adjustment in the meeting of all life situations." This assurance that art generates the "good life" is inspiring to artists and students of art and will create an aesthetic glow. The book is a readable digest of the best treatises on the creative processes in the fine arts, including music.

—Carl E. Seashore

South of the Rio Grande, An Experiment in International Understanding, by Agnes de Lima, Tompsie Baxter, and Thomas J. Francis. [New York: Bureau of Publications, Teachers College, Columbia University, 1942. 74 pp. 75c.]

The progressive teacher will find, in this book, an account of an educational experiment undertaken by a group of elementary-school teachers at the Lincoln School of Teachers College, Columbia University. This experiment was designed as a coordinated effort to bring groups of sixth-grade students to a better understanding of the lands, peoples, and cultures of Latin America. The subject is timely and the actual circumstances and procedures under which the experiment was developed are carefully recorded. The results obtained should prove to be an invaluable source of information to many teachers who wish to cooperate with the long overdue effort to acquaint our children with the new frontiers of travel, commerce, and education presented by the good-neighbor policy of the federal government.

The techniques employed are reliable guides for studies of a similar nature. A large bibliography includes, for many of the books mentioned, a short review of contents with special page references. The modest price asked for this book is no indication of the wealth of ideas and practical suggestions contained therein.

—Bertha W. Bailey

The Spanish-American Song and Game Book, compiled by Workers of the Writers' Program, Music Program, and Art Program of the Work Projects Administration in the state of New Mexico. [New York: A. S. Barnes and Company, 1942. 87 pp. \$2.00.]

This collection of songs and games, compiled under the supervision of Helen Chandler Ryan and Russell Vernon Hunter, offers a most direct means of participation in another culture. It gives opportunities for experiencing with one's own body the most endearing quality of the Spanish-American's culture, namely the intimacy and simplicity of the relations between him and his saints, his burro, the animals he hunts for fur and food, and the pets of the household. The subtlety of these relationships is difficult to express in English, and pupils and teachers will naturally use the English versions as stepping stones to the Spanish which affords a deeper understanding.

The good-neighbor policy will become a reality to the boys and girls of the United States when they find that the games of Spanish-speaking children are similar to their own. In this book are songs and games resembling The Farmer in the Dell, London's Bridge, Button, Button, Who's Got the Button?, Drop the Handkerchief, and many others.

Many of the songs and games are suitable for casual classroom use, for rainy day pastimes, or for the Spanish class. Others are adaptable for programs or festivals. The authors have divided the material into approximate age groups: Part One, for those from five to seven; Part Two, for those from eight to ten; and Part Three, for those eleven and older.

The appearance of the book appeals to both children and adults. The Spanish and English versions are placed on opposite pages, facilitating translation. In the charming illustrations Undine L. Gutierrez and Gisella Loeffler have used a style flavored by the delightful simplicity and directness of peasant art, lending atmosphere and attractiveness to the publication.

—Helen Grant Baker

BAND

Cotton Moon Overture, by Frank Campbell-Watson. [New York: Remick Music Corp. Remick Symphony Band Library. "A" set of parts, \$6.50; "B" set of parts, \$4.50; "C" set of parts, \$3.50; full score, \$3.50; condensed score, 75c; extra parts, 30c ea.] The overture begins with the full band playing an eight-measure subject which is thereafter developed to a considerable extent throughout the piece. The ingenious harmonic treatment and colorful instrumentation exhibited in the work make unusually interesting playing and listening. It is gratifying to come upon an original composition for band which has been carefully planned, scored, and edited. In general, the feeling of the overture is modern, but is none the less dignified in character and worthy of the attention of all people interested in music for band. —Clifford P. Lillya

Elegy before Dawn, Op. 20, by Norman Cazden. [New York: Maxwell Weaner Publications, David Gornston, Selling Agent. Symphonic band, score and parts, \$3.00; extra parts, 20c ea.] A composition that has definite musical value. In spite of its technical simplicity, it may provide experience and opportunity for the study of the rarely found 6/4 and 5/4 time signatures. The publishers especially recommend this number for the training of student conductors. Written without key signature, its tonal effect suggests atonality. Especial attention must be placed on dynamic markings. Any band should enjoy this composition. —Leo J. Dvorak

The Fortune Teller Overture and The Red Mill Overture, by Victor Herbert; trans. for band by F. Campbell-Watson. [New York: M. Witmark & Sons. Witmark Symphony Band Library. Each overture: "A" set of parts, \$7.50; "B" set of parts, \$6.00; "C" set of parts, \$4.50; condensed score, 75c; extra parts, 35c ea.] The famous Victor Herbert melodies comprising these overtures are too well known to need any comment. To have the overtures of these two shows available in playable band arrangements is a distinct advantage to the band director who is trying to plan interesting programs. —C. P. L.

The Immovable Do, by Percy Grainger. [New York: G. Schirmer, Inc. Military band, score and parts, \$4.00; woodwind choir parts, compl. \$2.50; clarinet choir parts, compl. \$1.50; saxophone choir parts, compl. \$1.50; conductor's score, \$1.50; separate parts, 30c ea. Orchestral score in preparation. (See choral review on page 62.)] A composition done in typical Grainger manner, this is not only interesting from the listener's standpoint, but should certainly be interesting to both conductor and musician because of the effects obtained by the various choir combinations and dynamic contrasts used throughout. The number will be doubly interesting to an audience if mention is made of "the cyphering C," which continues from beginning to end. The conductor's score is clearly marked at all places. —George S. Howard

Italian Polka, by Sergei Rachmaninoff, arr. by Erik W. G. Leidzén. [Providence, R. I.: Axelrod Publications, Inc. 1941. Symphonic band, \$5.00; standard, \$3.50; conductor's condensed score, 75c; extra parts 30c ea.] This polka was written for piano after the composer had heard it played by a street organ in Italy. It was first arranged for band by the leader of the Imperial Marine Guard Band in Russia, with the composer's permission. Rachmaninoff added the fanfares to the band score and was pleased with the result, later suggesting that Edwin Franko Goldman might like to arrange it for his band. This edition is the outcome. Performance time, 2 minutes. The music is straightforward, the rhythm clear, the melody well defined, the harmony simple, and the general effect excellent. Here is an attractive short number of moderate difficulty by a first-rate composer. —Arthur L. Williams

Nightingale (Rumba), by Xavier Cugat and George Rosner, arr. by Harry Henneman. [New York: Edward B. Marks Music Corporation. Full band, with conductor's score, 75c; conductor's score, 20c; extra parts, 10c ea.] As can be expected, this rumba is written in the modern-dance-band rhythmic idiom. The woodwinds are handled in a colorful way against the melodic brass. The rhythms are occasionally intricate, but can be smoothly worked out. This composition will be a very good program number. —Boh. Makovsky

Pirouette (Pas seul), by Herman Finck, trans. for band by William Teague. [New York: M. Witmark & Sons. Standard Band Library. "B" set of parts, \$3.00; "C" set of parts, \$1.50; condensed score, 75c; extra parts, 30c ea.] This is a light-novelty type of number, not difficult, dependent upon a certain deftness of execution for its effectiveness. The average band is not at its best with this type of number, but done by a group that catches the spirit of the piece and has the technique to give an effortless performance, it should be attractive. —C. P. L.

Play Gypsies—Dance Gypsies, from Countess Maritza, by Emmerich Kálmán, trans. for band by William Teague. [New York: Harms, Inc. "B" set of parts, \$2.50; "C" set of parts, \$1.50; condensed score, 50c; extra parts, 20c ea.] Here is a composition and an arrangement which, while distinctly not difficult, should satisfy band members and audiences who like concertized versions of "standards" in the field of light music. No swing number, it nevertheless sounds modern and will especially reward the band that has a good sustained legato style. —C. P. L.

The Royal Fireworks Music, by Handel, arr. as a concerto grosso for symphonic band by Harvey A. Sartorius. [New York: Music Press, Inc. Symphonic band, \$7.50; standard, \$4.50; condensed score, 75c; separate parts, 30c ea.] Composed in 1749, this work is one of the few major compositions of the classic period written directly for band. The original called for 24 oboes and 24 bassoons, but the modern arrangement has the form of a concerto grosso with a concertino of eleven (solo) instruments alternating with full band. The five movements are: Overture, Bourree, La Paix (Siciliano), Menuet (featuring harp but rescored for bassoon and horn in the absence of harp), and Allegro. Here is fine music set in a most interesting fashion which gives your band soloists a great opportunity for both solo and small ensemble effects with band tutti. The technical problems are moderate. A most outstanding addition to the modern band library. —A. L. W.

ORCHESTRA

Le Polichinelle (Punch), by H. Villa-Lobos, arr. by Felix Guenther. [New York: Edward B. Marks Music Corporation. Small orchestra, \$1.00; full, \$1.50; grand, \$2.00; piano part, 30c; extra parts, 20c ea.] **Le Polichinelle** is one of the best new piano compositions by the well-known South American composer Villa-Lobos. The music is clever, humorous, and brilliant. It is arranged for orchestra by Felix Guenther, who has done a creditable piece of work. It is not easy—about Class A—and will not run longer than three minutes. The work would be interesting both as a relief number on an orchestra program and in connection with our good-neighbor policy. —Adolph W. Otterstein

Our Directors Orchestra Folio, by C. Paul Herfurth. [New York: Carl Fischer, Inc. Piano conductor, \$1.00; other parts, 50c ea.] The folio includes the march from Die Meistersinger; themes from the Tchaikowsky Piano Concerto No. 1; the Emperor Waltz; an excerpt from the first movement of Beethoven's Fifth Symphony; The Young Prince and Princess, from Scheherazade; a group of lighter compositions, such as Hungarian Comedy Overture, by Keler Bela; six marches adaptable to all occasions; and arrangements of The Star-Spangled Banner, America, and America the Beautiful—all in singable keys. The instrumentation is symphonic, with the addition of optional saxophones, baritone or trombone in treble clef, and advanced violin (first violin A—entirely in first position—and first violin B). The piano part is well cued for use as a conductor's score. Trumpet and clarinet parts are in B \flat . Horn parts are published for either F or E \flat horns.

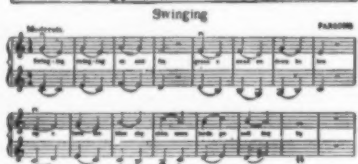
The arrangements are effective with either large or small combinations. All are complete and playable with strings and piano. An invaluable book for the small or young orchestra, it is equally valuable to the experienced orchestra in furnishing good music in arrangements that sound big but do not require too much rehearsal. —Melvin L. Balliett

Thanksgiving (Rhapsodie for Organ, Tympani, Strings, and Cymbals), by Harvey Gaul. [New York: J. Fischer & Bro. Score and parts, complete, \$5.00; score, \$1.75; organ, 75c; strings, tympani, cymbals, 40c ea.] In this rhapsodie Mr. Gaul has given us a very dignified and inspiring piece of music. Presenting a rather free treatment of the old German Te Deum, "Now Thank We All Our God," by Johann Cruger, it is strong, intense, and replete with nobility and beauty. The work has a diversity of melodic and harmonic coloring. With its frequent changes in tempo and rhythm (4/4, 3/4, 5/4, 7/4, 2/4), it comprises a rather trying problem for inexperienced players. Although the piece is not otherwise difficult technically, it calls for musicianship and feeling (unfortunately, these words are not synonymous). For the string players, especially first violin and cello, a fair command of the upper positions is necessary. The tympani are treated quite like a solo instrument, and require an expert performer, as rapid and frequent tuning is indispensable. An interesting work that challenges a selected group of players to present something out of the ordinary. —C. Paul Herfurth

Toccata, by Girolamo Frescobaldi, freely trans. for orchestra by Hans Kindler. [New York: Mills Music, Inc. Concert orchestra, \$4.50; full, \$2.50; full score, \$2.00, purchased with orchestration, \$1.50; extra parts, 20c ea.] An extremely full arrangement of a seventeenth century organ number. All winds and strings have very important parts, and all woodwinds are in pairs. Very interesting musically and valuable for better school orchestras with strong players in every section. —Paul Van Bodegraven

The Voice of Freedom, adapted from Rubinstein's "Kamennoi-Ostrow" by Lucien Cailliet. [New York: Boosey-Hawkes-Belwin, Inc. Set A, \$2.50; set B, \$4.25; set C, \$5.50; orchestra conductor, \$1.50; extra parts, 25c ea.] "Kamennoi-Ostrow" in new dress by the eminent arranger Lucien Cailliet. The arrangement can be performed by orchestra alone; band alone; orchestra and mixed chorus; band and mixed chorus; band, orchestra, and mixed chorus; or the chorus does not have to be mixed, but can be composed of either men's or women's voices. With all its possibilities, this arrangement will make an excellent piece of music for festivals, or a good closing number on a program. The original harmonic background has been retained, but the instrumentation and rhythmic patterns added by the arranger add to the effectiveness of the work. —A. W. O.

CONTINUED ON PAGE SIXTY-ONE



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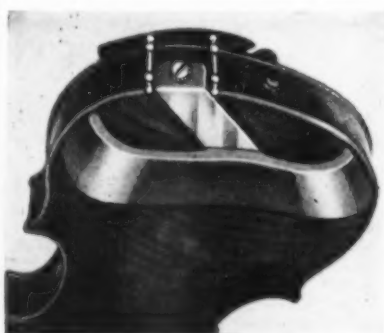
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STRING ORCHESTRA

Autumn, by Paul Mahler. String orchestra. [New York: Maxwell Weaner Publications, David Gornston, Selling Agent. Score and parts, \$1.50; extra parts, 20c ea.] A slow-moving, sustained number for those who are interested in rather modern harmonic progressions. All parts in first position. There is a part for third violin which is an independent part and not a substitute for viola. —P. V. B.

Concerto Grosso in C Minor, Op. 2, No. 2, by Francesco Geminiani (1687-1762), rev. by Adolfo Betti. [New York: G. Schirmer, Inc. Score, \$2.00; parts, 30c ea.] Very interesting to play and excellent material for developing a sustained tone and technical dexterity. A single line for each instrument that does not go beyond third position. Bass and cello parts usually doubled in octaves. The fastest of the four movements has sixteenth notes at M.M. 112. —P. V. B.

The Flight of the Earls, by Ben Bruce Blakeney. String orchestra. [New York: David Gornston. Score and parts, \$1.50; extra parts, 20c ea.] An easy number, playable in first position by all strings. No rhythmic difficulties. Usable material for elementary and intermediate string groups. Based on an old Irish tune. —P. V. B.

Prelude VIII, from "The Well-Tempered Clavichord," by J. S. Bach, arr. for string orchestra by Ruggero Vene. [New York: G. Schirmer, Inc. Score, \$1.50; parts: violins I and II, 25c ea.; viola, cello, double bass, 20c ea.] Here is a good number for those who want to give their players a taste of Bach. First and second violin parts are divided. First violin parts exceed sixth position in one measure only, while the second violin parts remain in first position throughout. Cello and bass parts are doubled in octaves and are quite simple. Marked Lento Moderato, 100 quarter notes per minute. —P. V. B.

Sarabande and Pastorale, by Jean Baptiste Senaillie (1687-1730). Transcribed for string orchestra; adapted by Alfred Akon. [New York: Broadcast Music, Inc. Library of Old Classics. Score, \$1.50; score and six parts, \$2.50; piano part (optional), 30c; other parts, 25c ea.] These two numbers written by a contemporary of Bach and Handel are little known to the average audience. They may be played by rather young musicians because in technical requirements and subject matter they lie well within the youngster's range of experience. The Sarabande moves along in stately style; the melody is carried by the first violins, harmonic material is carried by the second violins and violas, while the cellos and basses carry a moving part. The Pastorale is arranged with special emphasis on the violins. Highly recommended. —L. J. D.

Sonata da Chiesa, Op. 1, No. 2, by Arcangelo Corelli (1653-1710). Transcribed and edited for string orchestra by Paul Glass. [New York: Broadcast Music, Inc. Old Master Series of Instrumental Music. Score, \$1.75; score and six parts, \$2.75; piano part (optional), 30c; other parts, 25c ea.] This sonata, written by the great violinist and teacher, Corelli, will be eagerly sought by lovers of this great man's work. Originally scored for two violins and figured bass, the number here is made available for the first time for string orchestra. It may be played by advanced school groups. The publisher's intention undoubtedly is both to enrich the concert repertoire of the orchestra and to bring this fine music to the attention of the school music world. —L. J. D.

WIND INSTRUMENTS

Cailliet Method for Saxophone, Book Two, by Lucien Cailliet. [New York: Boosey-Hawkes-Belwin, Inc. \$1.00.] The second volume of Cailliet's method, consists of fourteen pages of exercises and études; an original étude—"Theme and Variations"; and ten duets, eight of which are arranged from the classics. The author's extensive musical background makes him fully aware of the necessity of developing musicianship as well as performing ability. Many of the exercises are preceded by an explanation of their theoretical and technical significance. These explanations comprise a valuable feature of the method. Book I is apparently a prerequisite to the study of Book II. —George P. Spangler

Concerto for French Horn No. 3, by Mozart, arr. and adapted, with a new cadenza, for horn in F, by Max Pottag. [New York: Carl Fischer, Inc. \$1.25.] This arrangement makes transposition unnecessary by players of French horn in F, and, done by Max Pottag, gives assurance of being a fine adaptation. The range is from F on the third line below treble clef to G above. Optional passages take the player up to the B \flat a minor third higher. Performance time is 18 $\frac{1}{4}$ minutes, without the ten suggested cuts, which reduce it to 12 $\frac{1}{2}$ minutes. These cuts occur in the first and second movements only. A very practical arrangement for the young public-school French-horn player. —Arthur L. Williams

Concerto, by Joseph Haydn, trans. for cornet (trumpet) in B \flat by A. Goeyens. [New York: Carl Fischer, Inc. \$2.00.] A useful adaptation of the concerto for high trumpet in E \flat , hitherto only available in a foreign edition (Walpot, Bruxelles, 1929). The publisher is to be congratulated upon bringing out an American edition which makes this standard work easily available to our ambitious students of trumpeting. It is not Haydn at his best, but if one recalls the limitations of the old clarino for which he wrote, one is amazed at the skill with

which he met those limitations and still turned out respectable music. The three short movements—Allegro, Andante (cantabile), and finale Allegro (a jolly rondo)—provide some real meat for the digestion of the more advanced student. The piece also should furnish a welcome relief from the sort of thing one still hears from cornet soloists. Orchestral parts should be provided, and possibly even a band accompaniment could be made. —Francis Findlay

Ensemble Classics for Clarinet Quartet, Books I and II, by H. Voxman. [Chicago: Rubank, Inc. Book I for four B \flat clarinets; Book II for two B \flat , alto, and bass clarinets. Pub. in score form. 75c ea.] There are fourteen compositions in each of these volumes. The material has been well chosen by Mr. Voxman from works mainly of the classical period. None are more difficult than Grade III, and the easiest are about Grade II, thus making the material suitable for groups which have had perhaps two years of clarinet. The compositions in Book II are no more difficult than those in Book I.—George Wain

First Scherzo, by Ernest Lubin. Three B \flat clarinets. [New York: David Gornston. 75c.] A joyous little trio filled with accidentals and unusual phrasings. Advanced players will enjoy it for recreation. Grade IV. —J. Irving Tallmadge

Instructive Studies on Rhythm and Tonguing, Op. 56, by A. Johanson. [Boston: The Cundy-Bettoney Co., Inc. Studies for Wind Instruments Series. 75c.] Being numbered from 33 to 50, these studies are evidently part of a larger series. Whether the others are available is not shown on the cover. The range stays within the staff generally, although the notes up to high B \flat are included a few times. The key range is from three flats to one sharp. Most of the studies are in sequence, and intervals seem to receive greatest attention. Of these eighteen exercises of medium grade of difficulty, numbers 35, 37, 41, 44, 46, and 47 are outstanding. This set is fine for the serious student who has developed good endurance on all notes within the staff. The new notes which exceed this range will serve as a challenge to building a more extended range. —A. L. W.

Sonata in G Major, by J. S. Bach, arr. for clarinet and piano by Simeon Bellison. [New York: Carl Fischer, Inc. \$2.00.] Surely this belongs in the library of every serious clarinetist. It lies well and sounds well. For teaching purposes, this type of work is unexcelled. Grade V-VI. —J. Irving Tallmadge

DRUM

Buggert Method for Snare Drum, Book Two, by Robert W. Buggert. [New York: Boosey-Hawkes-Belwin, Inc. \$1.00.] Drummer Buggert has made a sensible link between his first and second books. While emphasis here is placed upon the second thirteen rudiments, sufficient flash-back material is included to tie in nicely with the end of the first book. In addition, plentiful application-material is presented for the last of the rudiments in the first group of thirteen. A good feature of the second book is the illustrations showing how not to play certain passages. The student is warned away from common "drumistic" pitfalls and is led by degrees into some very difficult practice material. He is bound to profit from study of this book, if reasonable attention is given to the details contained therein. An excellent feature is the section on Interpretation of the Rudiments as Applied to Many Time Patterns. —John J. Heney

RECORDER

The Pleasant Companion, by Thomas Greeting (1680), ed. by Irmgard Lehrer. For alto recorder and piano or harpsichord. [Chicago: Clayton F. Summy Co. 75c.] Thirteen quaint pieces collected and published by Thomas Greeting in 1680 issued in modern notation and provided with accompaniment and an informative preface by Irmgard Lehrer. May be used as soon as the player has a grasp of the fundamentals of his instrument. The historical nature of this collection makes it exceedingly interesting. Any lover of 17th century music will enjoy perusing it. —J. I. T.

Suite in G, by J. Mattheson (1681-1764). Transp. from the Sonata in C for three descant recorders by Edgar H. Hunt. [London: Schott & Co. Ltd. Price in U. S. not listed.] An excellent suite of four very divergent movements. An interesting editorial note observes that Mattheson was an advisor to Handel and that he was among the best of his day as organist, harpsichord player, and opera singer. —J. I. T.

PIANO

A Set of Three Piano Pieces, by Leota Stilwell (Skating, Fairies in the Moonlight, Pickanniny Pranks). [Chicago: Clayton F. Summy Co. 30c ea.] "Skating" is suitable for the first year of piano study. The edition is particularly attractive because of its interesting cover and the very clear notation and fingering. The technical problems include a change of key and the use of alternating staccato and legato touch. "Fairies in the Moonlight" is suitable for study material in the first grade and gives excellent practice in the use of the various registers of the piano as well as in contrasting dynamics. The edition is carefully edited; pedal marks and fingering are indicated throughout.

"Pickanniny Pranks" is a brief piano novelty to be played on the black keys. Its obvious purpose is to drill on the use of the black keys and also to give the pupil practice in attack, syncopation, staccato and legato playing.—Warren S. Freeman

CONTINUED ON PAGE SIXTY-TWO

MUSIC DRAMA

Orpheus, by Christoph Willibald von Gluck, adapted by Lois Dean as a children's opera-story to be played, read, sung, or informally dramatized. [New York: G. Schirmer, Inc. 60c.] Six well-known themes from the opera, arranged for beginners on the piano, are included in this opera-story. The work could be used as a delightful change from the traditional children's recital or as the background for a lesson in music appreciation in the early elementary grades in school. Lois Dean suggests several ways in which it may be used effectively, and gives detailed directions for pantomime dramatization.—Clara E. Starr

Petit Noël (Christmas cantata), by Pierson Underwood and Lawrence Perry. [New York: Chappell & Co., Inc. 60c.] A new edition for unison or two-part treble voices, with optional alto, makes this work available to young groups. Based on French noels of the twelfth to eighteenth centuries, it combines the charm of simplicity and sincerity with good music. Complete staging directions. —M. K.

The Play of Robin and Marion (mediaeval folk-comedy opera in one act), by the Trouvère Adam de la Halle, reconstructed and harmonized by Jean Beck; English translation of the original Old French by J. Murray Gibbon. [New York: G. Schirmer, Inc. \$1.25.] Jean Beck, internationally known as an authority on thirteenth-century music, has taken the authentic harmonization of that period as a model for his restoration of this folk-comedy opera, in which Adam de la Halle incorporated snatches of the folk song and folk dance of his time, stringing them together in an amusing dramatization of the popular "pastor-elle" theme. The opera provides an entertaining and instructive picture of mediaeval rustic life, interspersed with delightful melodies. Stage directions are included. A group of high-school or college students would enjoy producing this work. The cast is limited to from six to eight players. —C. E. S.

CHORAL MUSIC

Boosey-Hawkes-Belwin, Inc., New York

I Hear America Call, by Richard Hageman; words by Bernard Grossman; arr. for mixed chorus and piano by Lucien Cailliet. SAATTB. 75c. An ambitious selection for a large chorus interested in a short cantata for a patriotic festival. The words present the challenge of the past and the answer to this challenge which is being made by all classes of Americans at the present time. All voice parts are within an untiring range. Very spirited. —Ruth Jenkin

Oliver Ditson Company, Theodore Presser Co., Distributors, Philadelphia

Russian Music Series: Yonder! Yonder! (Russian folk melody), arr. by Samuel Richards Gaines; text from the Russian of Pletscheeyef by Gaines. SATB with tenor (or soprano) solo, a cappella. 15c. An effective arrangement of a Russian folk melody. The tenor soloist should be able to sing high tones with resonance and authority. —Richard W. Grant

Carl Fischer, Inc., New York

The Dance in the Flower (O baile na flor). Music by Alberto Nepomuceno (Brazil). Poem by Castro Alves, transl. by Margaret Holt. SSA, a cappella. 15c. C M 5299. Published in cooperation with the Music Division, Pan American Union. Directors looking for easy South American material for girls' voices will doubtless be interested in this number. Pleasant cantabile line. —George Howerton

Christmas Anthems, Series II: Hosanna, David's Son! Music by Niccolò Jommelli, arr. and ed. by Matthew N. Lundquist; text: St. Mark 11:9, 10. SATB, a cappella. 12c. Seventeenth-century style. Very sustained. Easy. —Harold Tallman

J. Fischer & Bro., New York

Yuletide (Las pascuas), Two Christmas songs from the Province of Badajoz, Spain, harm. and arr. by Deems Taylor; English version by the arranger; from the Kurt Schindler collection. SATBB with tenor solo, a cappella. 18c. An exotic Christmas number to relieve teachers, students, and audiences who are weary of the usual sort of thing. Harmony, rhythm, and text are interesting. For experienced groups. —M. K.

Harold Flammer, Inc., New York

Gay Fiesta (Corrido del sol). Mexican folk song trans. by M. Lerdo de Tejada, arr. by Wallingford Riegger. Words by Rhoda Newton. SATB, accomp'd. 16c. \$1149. Also pub. for SA (15c—\$7050), SSA (15c—\$3150). Published in cooperation with the Music Division, Pan American Union. Interesting trick rhythms. Singers will get a good deal of fun out of the variations in the metrical pattern. A setting for mixed voices of the same tune used for women's voices by the College Festival Choir group at Milwaukee. —G. H.

Galaxy Music Corporation, New York

Galaxy Octavo: (1) Angels and Shepherds, by Margrethe Hokanson; words by Bess Berry Carr. SSAATTB, a cappella. 12c. Christmas pastorella, moderately easy. Interesting humming passages. A good opportunity for the male section of the chorus to show its musicianship. The melody shifts from voice to voice, requiring good balance. (2) **The Apple Tree Wassail** (Somerset folk song), arr. by Gwynn S. Bement; accomp't by Cecil J. Sharp. SSA. 10c. Gay, secular Christmas carol. Easy. Let's do something of this type every Christmas! —R. J.

Galaxy Octavo Series: (1) The Day Is Gently Sinking. Music by Philip James; words by C. Wordsworth. SATB with baritone solo, organ accomp. 15c. Contemporary American composition suitable for evening services. (2) **Eja, Eja** (To Us in Bethlehem City). German folk melody arr. by Channing Lefebvre. TTBB with soprano or tenor solo, piano accomp. 12c. Christmas number for four-part male voices, with very beautiful singing melody that might well be taken either by a group of girls' voices or by soprano or tenor soloist. Easy and attractive. (3) **Little Houses**. Music by Amy Worth; words by Harold Skeath. SSA, accomp. 12c. Easy composition for girls' voices; within the range of almost any school group. (4) **Miranda**. Music by Richard Hageman, arr. by Harvey Enders; words by Hilaire Belloc. TTBB, accomp. 18c. Transcription of the Hageman song for male voices. Occasional fifth and sixth part. Those who know the previous setting by Randall Thompson may possibly feel that this is hardly as effective as that one. (5) **The Shadows of the Evening Hours**. Music by Marianne Genet; words by Adelaide A. Procter. SATB with soprano (or tenor) solo or junior choir; organ or piano accomp. 15c. Easy anthem for mixed voices; suitable for evening services. Rather too obvious to be particularly interesting. Overabundant false accents. (6) **Walking at Night** (Czech folk melody). Arr. by Alfred Whitehead; words by Staines Franklin. SATB, accomp. ad lib. 10c. Singable Czech melody in an easy arrangement. Rather too many false accents to make it entirely suitable for choral usage. —G. H.

Harms, Inc., New York

Your Land and My Land, from "My Maryland." Words by Dorothy Donnelly; music by Sigmund Romberg, arr. by Douglas MacLean. SATB, accomp. 15c. Another marching-song arrangement. Masculine in character, with an onward surge throughout. Incorporates eight measures of "Battle Hymn of the Republic." Text and musical quality would justify its use in "American unity" program. —Chester Duncan

Neil A. Kjos Music Co., Chicago

Selected Octavo Series: (1) Ah, Jesu!, by Alfred H. Johnson; words by Virginia Grant Collins. SATB with soprano solo or selected soprano voices in unison, a cappella. 12c. Melodious Christmas song with text well suited to our modern Christmas. The unison voices in solo with humming chorus is particularly suitable for this type of song. Easy. (2) **My Country**, by Palmer Clark; words by Anna Louise Strong. SATB, a cappella. 18c. Very good patriotic song for large chorus. Not difficult, but effective. The text is for the present time. It should help to sell bonds! —R. J.

The Allegheny Choral Series: The Shepherds' Christmas Song (Swiss folk song), arr. by Morten J. Luvaas; translated by William Hunter. SATB, a cappella. 15c. A Christmas lullaby that is immediately appealing. Easy to sing, especially easy for young tenors with limited range. —R. J.

Music Press, Inc., New York

Dessoff Choir Series: (1) Christmas Chorale—From Heights of Heaven to Earth I Fare (old Christmas melody), harm. by Joh. Hermann Schein (1586-1630); German and English texts, the latter by Harvey Officer. SAATB or SATTB, with organ and optional instruments. 12c. A "find" for the annual Christmas concert. Equally beautiful for mixed voices unaccompanied or with organ. Of moderate difficulty. May be performed in a variety of ways: in the manner of the period in which it was written, with chorus singing the cantus firmus, other parts being played by brasses or woodwinds; or with the cantus firmus performed by a solo instrument or voice and the other parts sung by the chorus. —R. J.

G. Ricordi & Co., Inc., New York

Vidala, by C. López Buchardo (Argentina), arr. by Cesare Sodero; Italian text by Joseph Mathieu. TTBB, accomp'd. 15c. N. Y. 1271. Pleasant vocal line, singable, and easy. —G. H.

G. Schirmer, Inc., New York

The Immovable Do, by Percy Grainger. SSSAATTB with soprano solos (may be taken by a few voices, if preferred), a cappella, or with organ, full orchestra, strings, military band, or wind groups. Choral score, with organ accomp., 20c; original version for pipe, electric, or reed organ, 60c; arrangement for piano, 50c. (See band review on page 59.) A very interesting composition built around the "immovable do," which is a high drone on C throughout the entire piece. The number calls for considerable range in the voice parts, soprano and tenor. —Francis H. Diers

Choral Series from the Catalogue of J. Curwen & Sons, London: (1) Gird On Thy Sword. Music by Gustav Holst; words by Robert Bridges. SATB, with organ accomp. 15c. A moving, full-sounding anthem, written mostly in 3/2 time. A great deal is made of a simple figure of quarter notes. An effective number, with a feeling of dignity and strength. (2) **Fanfare for Christmas Day**. Music by Martin Shaw. SATB, with organ accomp. ad lib. 10c. The character of this piece is implicit in the title. The text consists solely of "Gloria in excelsis Deo." A good short number for the Christmas season, with an element of dramatic exuberance and confidence. (3) **All Creatures of Our God and King**. Music by Lasst Uns Erfreuen (1623), arr. by Gerrard Williams; words by the Rev. W. H. Draper. Unison. 10c. A short setting of the melody familiarly known as "Ye Watchers and Ye Holy Ones." —C. D.

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Required by the Acts of Congress of August 24, 1912, and March 3, 1933.

Of Music Educators Journal published 6 times during school year at Chicago, Illinois, for October 1, 1942.

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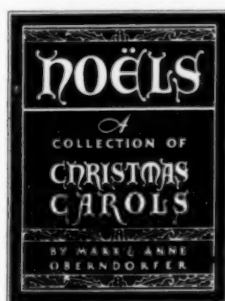
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